

JAZZ WORKSHOP TO GROW NEXT YEAR

By JOHN S. WILSON

Link 98
An unusual series of round-table discussions of jazz, held at the Music Inn in Lenox, Mass., during the last week in August has proved so stimulating to the musicians who took part that it will be expanded next summer to a three-week workshop course in jazz. The course will be open to a limited number of jazz musicians of proven ability. It will, in the view of its sponsors, be a jazz equivalent of the summer courses in classical music given at nearby Tanglewood.

Link 16-56
The Music Inn has been offering panel discussions of jazz and folk music for the past seven summers, but the round tables which sparked the school idea this year differed markedly from the earlier discussions. These panels in the past have been made up of specialists in various fields — anthropologists, sociologists and folklorists as well as musicologists, critics and musicians. They have discussed various aspects of jazz before an audience made up primarily of people who are interested in jazz rather than of jazz musicians. Much the same pattern has been followed in panel discussions of jazz elsewhere.

New York
This summer, in addition to two weeks of its customary panels, the Music Inn added a third week to its discussion schedule. Two dozen well-known jazz musicians representing a cross-section of jazz styles and traditions were invited to take part in five round-table discussions of jazz.

The musicians who attended included deep-rooted traditionalists (Wilbur De Paris, Sammy Price, Pee Wee Russell, Willie The Lion Smith, Rex Stewart), seasoned veterans of the Bop revolution (Dizzy Gillespie, Max Roach), leading figures on the current jazz scene (Jimmy Giuffre, John Lewis, Oscar Pettiford, Dick Katz, Bill Russo, Quincy Jones) and reachers in various new directions (Teddy Charles, Teo Macero, Charlie Mingus).

As the discussions progressed, it became apparent that something was happening which had

not happened since jazz split into two warring camps of traditionalists and modernists in the Nineteen Forties: Jazz musicians of all stripes were talking seriously and at length (three to four hours a night for five nights) about the music that they play. And they were doing this as individuals, without any feeling that they were expected to uphold any pre-conceived point of view.

Warring Camps

One of the great stumbling blocks of the modern jazz musician has been his lack of knowledge or understanding of the background of the music he is attempting to play. This ignorance has been encouraged by the schism between the older forms of jazz and the newer ones, a split in which it has become fashionable for musicians on one side of the fence to offer little but scorn to those on the other side.

But when moderator Willis Conover opened the discussion of "Rhythm" by asking Wilbur De Paris, whose music career began in 1907 with a carnival, and Sammy Price, who started playing piano professionally in 1914, to sketch in some of the early uses of rhythm in jazz, their remarks developed into a short lecture on the history of jazz rhythms simply because such modernist members of the discussion group as drummers Max Roach and Connie Kay, bassists Percy Heath and Ray Brown and pianist Dick Katz were so fascinated to learn where they had come from, musically, that it never occurred to them to interrupt.

To give some permanence to an opportunity such as this for musicians to broaden their jazz horizons, the round table discussions, along with the panels which Prof. Marshall Stearns of the Institute of Jazz Studies has been directing for the past seven years, will be incorporated next year in the Music Inn School of Jazz. Philip and Stephanie Barber, proprietors of the Music Inn and the adjacent Music Barn, have turned the facilities of both over to the school for the last three weeks in August.

The school will be under the direction of John Lewis, leader of the Modern Jazz Quartet,

which will be in residence throughout the course. The curriculum will include lectures on the history of jazz, practical experience in performing in and writing for both large and small ensembles, and individual lessons. Several of the participants in this summer's round tables have offered their services as members of the faculty, but the faculty members will not be officially listed until later. Present plans call for a maximum of sixty students for the first summer session.

Music: Intellectual Jazz

Times Mon. 9-19-56
New York
Modern Quartet Stars in Two Concerts
Here by the Norman Granz Troupe

2.8
A BREATH of fresh and gentle air swung through the 1956 version of the usually hard-driving "Jazz at the Philharmonic" on Saturday night at Carnegie Hall. The jazz troupe gave two performances there that evening. In recent years Norman Granz' traveling jazz colossus has held to a fairly simple formula: A succession of reasonably stellar jazz musicians take turns trying to blow each other off the stage until Ella Fitzgerald arrives to show them, effortlessly and succinctly, how it really should be done.

This year the point was made—and made superbly—long before Miss Fitzgerald appeared on the scene. The makers were the members of the Modern Jazz Quartet, a self-contained and wonderfully disciplined team, who were given the next-to-opening assignment on the bill. Mr. Granz introduced them to his audience as a group that was "foreign to our background." "There excitement," he said, "is the intellectual kind."

The implication in Mr. Granz' introduction is a fair estimate of what a "Jazz at the Philharmonic" audience has come to expect. Despite this, the first of Saturday night's two audiences seemed to hear and respond to the Modern Jazz Quartet with more intense interest than to any other instrumental group on the program.

The Quartet remained completely in character, playing a group of four numbers with that combination of delicacy and ruggedly propulsive swing that it has made almost its own. The Quartet was in excellent form, playing with relaxed assurance and a strong sense of rapport.

Miss Fitzgerald, as usual, provided a climax for the program, displaying her casual brilliance in a variety of vocal manners, from a slow and deeply moving rendition of "Solitude" to a fast, rollicking blues in which she paid tribute to Count Basie's blues shouter, Joe Williams.

Between the Modern Jazz

Quartet and Miss Fitzgerald, Mr. Granz trotted out Dizzy Gillespie, Sonny Stitt and Stan Getz, the Gene Krupa Quartet and the Oscar Peterson Trio. Mr. Gillespie, Mr. Stitt and Mr. Getz played as a group with the rhythm section of the Modern Jazz Quartet.

Mr. Gillespie, playing his own composition, "Night in Tunisia," displayed the same sensitivity and breadth that has characterized his recent trumpet playing with his big band. Mr. Stitt, one of the most richly endowed of the alto saxophonists whose style derives from that of the late Charlie Parker, played with a flowing development of his ideas but was less effective than he might have been because of his lack of a sense of dynamics.

Mr. Krupa's Quartet is less dependent on the famous drummer than it is on Eddie Shu, who plays tenor and alto saxophones as a trumpet and who, consequently, does most of the work. Mr. Shu was capable, although obviously derivative, on all three instruments but scarcely interesting enough to warrant the amount of time given to him.

The program was opened in the classic "Jazz at the Philharmonic" manner with saxophonists Illinois Jacquet and Flip Phillips and trumpeter Roy Eldridge honking, squealing and bleating to enthusiastic response. J. S. W.

Memorial to H. T. Burleigh, Composer, Is Presented at Carnegie Hall Recital

Times Sun. 11-4-56
A concert in memory of H. T. Burleigh was presented at Carnegie Recital Hall yesterday afternoon by the Margaret Bonds Chamber Music Society. Participants were Charlotte Holloman, soprano; Ida Johnson, contralto; Laurence Watson, tenor; Eugene Brice, bass; the Cumbo String Quartet, and Miss Bonds, pianist.

The program offered Mr. Burleigh's "Saracen Songs," two arrangements of spirituals and settings of texts by Arthur Symonds, Frank L. Stanton, Walt Whit-

man and Langston Hughes. With the exception of the perennial favorite, "Deep River," the Burleigh songs are little heard today. Hearing them, the listener is reminded afresh that their composer was a pupil of Dvorak; they are part of the nineteenth-century tradition. Nevertheless, they have charm, and it was agreeable to hear them.

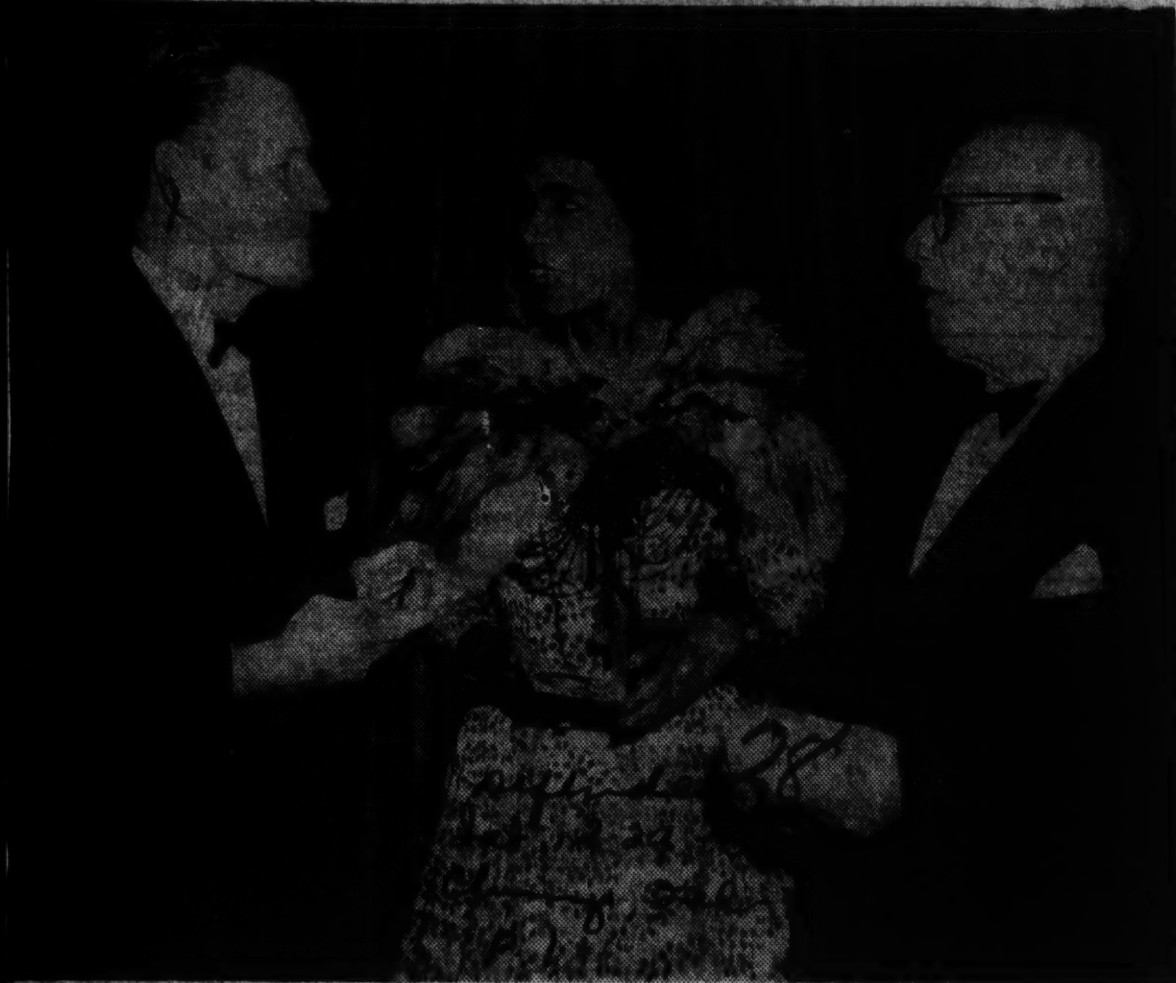
In an intermission speech, Dr. Clarence Cameron White paid tribute to Mr. Burleigh's well-rounded musicianship (baritone soloist for fifty-two years at St. George's Protestant Episcopal Church, Mr. Burleigh was also a fluent pianist and accompanied Dr. White's violin-playing) and his generosity in aiding younger artists.

Of the vocalists, Mr. Brice proved to be outstanding, disclosing a mellow, well-controlled bass voice of excellent range and power.

An interesting new string quartet by Coleridge-Taylor Perkinson was given in its first performance by the Cumbo Quartet. Mr. Perkinson is an artist who has something to say. Although his idiom is unmistakably contemporary, it is not warmed-over atonality of the are used fluently and without self-consciousness. The quartet has great rhythmic vitality, an aspect in which contemporary music is often deficient.

Works of Dr. White, Hall Johnson and William Lawrence, and a group of spirituals completed the program. J. B.

Cited For Team Work



NELSON A. ROCKEFELLER (left) is pictured with Marian Anderson, noted contralto and Metropolitan Opera star, and Sol Hurok, music impresario.

after Hurok received the National Urban League's "American Teamwork Award" medalion at a dinner-concert in their honor in the Grand ball-

room of the Waldorf-Astoria hotel. Rockefeller, who headed a dinner committee of nearly 300 prominent citizens served as toastmaster.

A telephone call of an American Sat. 12-1-56 P. 8 makes history Baltimore MD.

By SAMUEL HOSKINS
WASHINGTON

For an uncertain moment, history dangled precariously on a silent telephone line.

He thought to himself that maybe he had hoped for too much. Perhaps the President would not approve.

If so, then this was the end. His pet project, the child of a desperate desire to do something to correct a national tragedy, would die even before it was born.

THEN SUDDENLY the phone became alive again. The voice of Franklin Delano Roosevelt was clear and jubilant.

It said: "That's wonderful. You tell Oscar to go right ahead. Tell him it's all right for her to sing from the top of the memorial (Lincoln) if he wants her to."

Harold Ickes, then Secretary of the Department of Interior, put down the telephone receiver.

"It's all right with the President," he said. "So go ahead

with your plans, Oscar."

THIS IS how Oscar Chapman, former Under-Secretary of the Department of Interior, recalls a crucial moment in the chain of events which resulted in the Easter Sunday, April 9, 1939, appearance of Marian Anderson at the foot of Lincoln Memorial.

Mr. Chapman, who has been described as "the gentle crusader," made reference to the Marian Anderson incident during a speech Saturday night before the Washington Educational Touring Club.

He was guest of honor at the club's 21st annual reception and reunion and recipient of its 1956 goodwill plaque.

He told the gathering he became interested in promoting a Washington appearance for Miss Anderson after a personal appeal from Walter White, the late executive secretary of the

NAACP.

HE QUOTED White as saying: "Oscar, we can't let them (the Daughters of the American Revolution and other pro-segregationists) stop us. Isn't there something you can do?"

After White asked him to obtain use of a government building, he (Chapman) said: "Walter, where she ought to sing is at the foot of the Lincoln Memorial."

For a moment, he said, there was stark silence as the appropriateness of the suggestion dawned upon the NAACP leader.

After both men agreed that was the thing to do, White went to the railroad station to catch a train back to New York City. Chapman went to the office of the Secretary to talk the matter over with Ickes.

He said when he told the Secretary of the proposal he just looked at him for a moment, then picked up the telephone and called the White House.

"MR. PRESIDENT," Ickes said, "I just wanted you to know the trouble we're about to get you into; we're going to let Marian Anderson sing at the foot of the Lincoln Memorial."

There was a long moment of silence, apparently as FDR was deciding if he should give his approval.

AFTER THE Presidential "green light," the event was planned to its most minute detail.

Of course, there were numerous obstacles. One was when the opposition almost convinced "people in high places" that soldiers should be called out to guard against mob violence.

"My answer was," Chapman said, "that when a thing is right, you don't need guns. I told them we didn't want a gun in sight; that if we had to have weapons, we were beat from the start."

HISTORY AND human relations progress of the past 17 years have proved the "gentle crusader" was right.

The Marian Anderson outdoor concert attracted over 75,000 persons.

Among them was Mrs. Velma G. Williams, former member of the D.C. School Board, who also was a speaker at the banquet honoring Chapman.

SHE SAYS that the highlight of the concert was when Miss Anderson, rebuffed in the nation's capital, sang: "My Country, 'Tis of Thee."

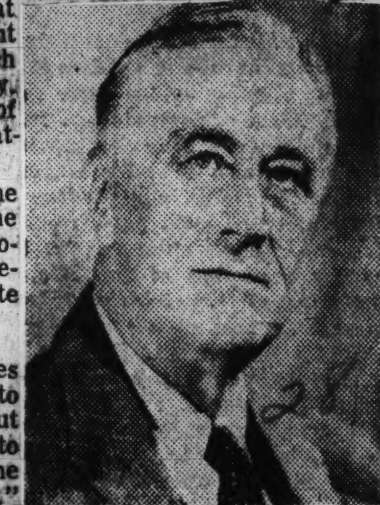
try 'Tis of Thee."

"I've never seen anything like it—that great voice, devoid of bitterness, floating out on that vast audience. Thousands cried."

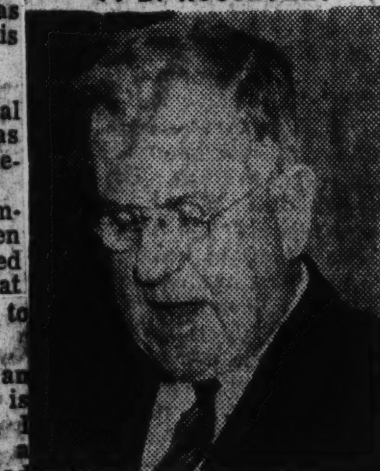
AND NOW, almost two decades later, Mr. Chapman is still the crusader.

He says once he was asked why. (His father was a corporal in Robert E. Lee's army.)

His answer: "We have come a long way. We must all go forward together, for there is no place in America for sub-class citizens. The welfare of all is related."



F. D. ROOSEVELT



HAROLD ICKES



OSCAR CHAPMAN



Estes Likes Billy's New Song

Billy Page, 13-year-old New York school boy, was ready with his own song to greet Sen. Estes Kefauver when the Democratic Vice-Presidential candidate made his first visit to headquarters of the New York Committee for Stevenson-Kefauver here Sept. 11. Mrs. Anna Arnold Hedgeman, assistant to Mayor Wagner and prominent community leader, was on hand to introduce the lad. Billy's song, "All the Way With Estes and Adlai," was snapped up by a music publisher in the audience, and will be recorded and on music stands in plenty of time for future campaigning.

Tells how musicians are shut out of orchestra ensembles

Pro-American Baltimore, Md.
Sat. 10-27-56
By CARL DITON
NEW YORK — (ANP) — For some years there have been mumblings among New York orchestral colored musicians, when Broadway shows and other important musical functions were being launched, that they were for some unknown reason, shut out of orchestral ensembles.

Upon quiet investigation it was learned that colored musicians, as a whole were considered not technically efficient. Hence, the shutout. In relating the following details, however, of a recent incident, judgement can safely be left to intelligent readers.

AT A RECENT opera performance, the opera symphony orchestra had been, through

economic necessity, reduced from 50 to something like 17 or 18 players, overcoming somewhat the reduced artistic effect by adding the piano.

The opera rehearsals had been conducted off and on for a year. And when it was about to be stage directed, an experienced colored operatic pianist was called in to supply the musical effects in the accompaniment.

The conductor was an out-of-town guest and there were no adverse comments whatever about the colored operatic pianist during final rehearsals. But on the eve of the "dress" rehearsal, the conductor complained to the opera management that the operatic pianist "cannot follow his beat," and forthwith engaged a white pianist unfamiliar with the music.

DURING THE dress rehearsal, the opera management observed the inefficiency of the white pianist, and requested that he be replaced with the colored pianist, who incidentally is not only a professional sight-reader of manuscript, but throughout the year had become thoroughly familiar with the score.

On the night of the performance, the conductor ordered the colored pianist into the orchestral pit, and the order was fulfilled.

But just before the curtain was to go up, the orchestral business contractor entered the pit and ordered the colored pianist out, with the statement that he had another pianist (white, naturally) who had all sorts of European operatic experience, and was "thoroughly capable."

QUITE INFLAMED with this last remark, which turned out to be absolutely without foundation, the colored pianist had this to say; and with unmistakable emphasis: "I have sung operatic roles! I have conducted opera! Symphonic orchestral numbers of mine have been performed publicly! Besides, I am a pianist! So what?"

Now to the analysis of the contractor's final statement. "Well, my substitute pianist must do the playing, for after all it is my official duty to engage players whom I please."

There lies the crux of the truth! White contractors simply do not "choose" to engage efficient colored players!

THE WHITE substitute pianist played, and had a beautiful instrument at his command.

However, this reviewer strained both ear and eye to locate the "European" experience, and concluded that money could have been saved the operatic management by not including the piano in the orchestra at all.

Thomas A. Dorsey Says:

Integration Nothing New to Musicians

KNOXVILLE, Tenn. — Thomas A. Dorsey, internationally known gospel song writer, told delegates of the East Tennessee State Singing Association and Symposium which met at Knoxville Aug. 27-Sept. 2, that musicians have had integration in their ranks for more than 30 years, even without a Supreme Court decision.

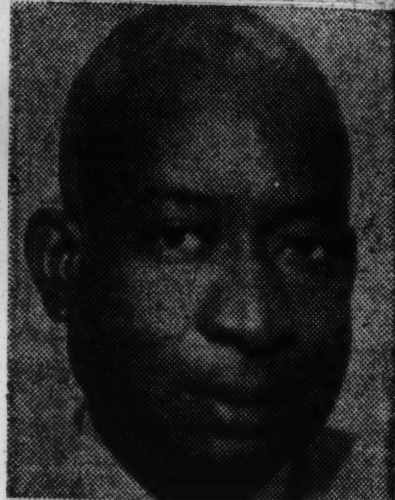
He related traveling, playing, eating and sleeping with integrated groups way back when.

Professor Dorsey was instructor and dean of the educational department and was chief of the judges which awarded prizes to the winners in the contest of choirs, quartets and soloists that attended the meeting from Memphis, Nashville, Chattanooga and other Tennessee towns.

Walter Kennedy III, president of the association, aired the meeting over Radio Station WKXV where he has been disc jockey for many years.

ONE OF THE highlights of the meeting was the interracial choir that was trained and directed by Professor Dorsey and which sang to a concert of 1,500 people, also made radio appearances and one TV program, while the whites were rioting over integration in the schools of Clinton just 15 miles away.

As a lecturer, author, teacher, composer and an exponent of gospel music, Professor Dorsey is rated high among music lovers of all races and his "Precious Lord" has been sung around the world. Wherever you find people or races who love music you will find the places where integration will not be difficult, and people will not only sing together, but live together in peace, he said.



THOMAS A. DORSEY
... nothing new

Hailed for Democratic Practices

Negroes Figured in Fame Of Late Tommy Dorsey

*Courier, P. 20
Pittsburgh, Pa.
Sat. 12-8-56*

NEW YORK—The entire liberal segment of the theatrical world and those at large mourn the untimely death of Tommy Dorsey. In musical lifetime he figured in success of many performers and many Negroes figured in success of his band. That scar on Sol Johnson's head was caused by his running into a hammer. It was dropped from a ladder in the Basie Bar and not the hands of his lovely wife, Ruby.

• ZIGGIE JOHNSON will have to stop playing the "young" swain now that his pretty daughter has made him a grandfather for the second time. It's a girl... Cecilia Violenes, she was one of the first of the lady deejays, and car salesman William Wallace will take the vows two Saturdays from now... However, Izzy Rowe will still be at 2091 7th Ave, NYC (27).

Musically, Sy Oliver who from 1939-1943 wrote arrangements for the sentimental gentleman of swing gave the band its brand and color. Dorsey was also one of the first to integrate and on and off for 11 years Charlie Shavers, who's still with the band, was featured trumpet player with the crew.

For a time Paul Gonsalves



Shavers Oliver

graced the reed section. Since Sy Oliver, Ernie Wilkins has been dividing arrangement time between Basie and Dorsey.

Friend of most musicians, Tommy was a great admirer of Count Basie's band and recently gave the entire trombone section of Count's band gold-plated instruments. The two bands also exchange favorite arrangements.

Heading their own television show, the Dorsey brothers usually used colored performers like Sarah Vaughan, Duke Ellington, Count Basie, Cab Calloway and others long before the use of colored guest stars became popular.

Tommy Dorsey's death is a great loss to American democracy.

*Sunset Really
Inspired Top
Heywood Hit
Jan. 19-3-56*

MANY people wonder what gives a song writer inspiration to write a particular song or lyric. Of course, there are many answers, and about all that can be done is to cite certain examples. Eddie Heywood, composer of "Canadian Sunset," is one. He actually was inspired by a Canadian sunset.



Eddie Heywood

Heywood was playing a date in Quebec and before going to work each evening, he stopped at a small hillside church yard to sit and reflect. This went on for almost two weeks and each day Eddie found himself becoming more and more entranced with the sunset. Finally he decided to do something about capturing the beauty in music. And he was successful for the tune

became a top hit in a matter of weeks.

The career of Eddie Heywood started at 14, when he substituted for his father as pianist and band leader in an Atlanta vaudeville house. His father, a graduate of the Boston Conservatory of Music, had been instructing Eddie in theory, harmony, and composition for seven years when he departed to be musical director for a New York revue, leaving Eddie to take over.

Once sound films began to lower vaudeville box office receipts, Eddie realized it was time for a change. He spent some time in New Orleans absorbing some of the jazz tradition, and then moved to a job in Kansas City. Benny Carter heard Heywood on this job and immediately took him along as part of the Carter band.

Carter introduced Eddie to Billie Holiday and together they made some long-to-be-remembered records which are part of the jazz tradition themselves. In fact, it was Eddie's association with Billie that made him decide he was ready to go out on his own as head of his own trio.

Eddie's first big time offer—at New York's Cafe Society Downtown—won him vast recognition and started him on the road to substantial success.

Eva Jessye Singers Triumph In Chicago

*Defender
Sat. 12-13-56
Chicago Ill.*

Miss Eva Jessye, internationally known conductor-pianist, led her American Concert Ensemble in concert at Bethel AME church here Tuesday evening.

The group of youthful and talented artists, most of them recruited from New York, were making their initial concert on a long cross country tour.

Members of the group included Marian Nettles, soprano, of Hampton Institute and a graduate of the Julliard School of Music; Constance Stokes, mezzo-soprano, a two time winner of the Marian Anderson Awards and who has sung with the Philadelphia Symphony under Eugene Ormandy; Raymond Seares, tenor, of the Boston Conservatory; John A. Swift, bass, formerly with Du Paur Infantry Chorus; Claretta Freeman, singing dramatist; Alexander Sheperd, contra-bass; and John Austin Martin, guest accompanist.

The group, after a concert in Waterloo, Iowa, will go to Walla Walla, Wash., where they sing for the symphony drive, then to Seattle, several points in California including El Comino college, returning through Kansas and Oklahoma.

The Council of Choirs of Chicago and the Musical Arts Bureau, Charles Theodore Stone, director, presented the group here.

Rock And Roll?

Not In Rome!

Apr. Magazine P. 5
Baltimore, Md.

Rock and Roll hit the Continent with a bang. England loves it, but in Rome, Italy, the police banned it.

Sat. 11-10-56
 If you like Rock and Roll, then stay away from Rome, Italy. Two weeks ago, a couple started a rock and roll dance in a night club, got carried away, and danced right on out into the street.

They didn't stop there—they danced their way through two miles of Roman streets. A crowd gathered, urging the dancers on, but then the police arrived.

They took a dim view of the proceedings and halted the impromptu session. Authorities promptly slapped a ban on all rock and roll activities in public places in order to "maintain the public order."

IN LONDON, England, when bandleader Bill Haley's rock and roll movie was shown, the teenagers rioted, tearing up the theatre seats, dancing in the aisles and creating a general disturbance.

The English counterparts of our teenage "litterbugs" or "drapes" are called Teddy Boys, and how they love rock and roll.

Among the top ten records over there are three by Bill Haley, two by Elvis Presley, one by the Teenagers and two others by English rock and roll bands.

Even the clergy has become aroused over this new craze. Not too long ago, one churchman decided to hold a private rock and roll session to find out first hand just what it was all about.

HE INVITED six couples, acquired a few r and r records, and gave them a spin on the turntable. Almost immediately, the couples were gyrating around the floor in time to the music.

There were no set steps to follow, they just danced as they

felt—wild, abandoned—following the beat, which they claim is the most important thing.

Before one chorus had been completed, the minister found his own feet tapping in time to the music, and when one of the girls asked him to dance, he was out there rocking and rolling with the best of them.

His conclusions were that there is nothing wrong with the music. It is impossible for r and r to be a sex dance. "When anyone is dancing as fast as they possibly can, they can't think of a single thing except dancing."

THE PSYCHIATRISTS were asked to study the phenomenon. They likened the insistent beat of the music to that of tribal drums, and claimed it was perfectly natural for youngsters to go for that type of music.

Commenting on the Roman ban of this music in public places, one wag stated: "guess they'll have to go underground."

STRANGELY ENOUGH, Africa, a country mistakenly thought by many to be addicted to tom-tom type music, has not taken to rock and roll. In Lagos, Nigeria, they have never heard of Elvis Presley or Fats Domino.

Their music idols are Louis Jordan and Perez Prado. The big thing over there is the mambo.

On street corners, instead of beating out rock and roll rhythms on tin cans, the youngsters are improving mambos. They prefer the wild, frenetic mambo. The cha-cha-cha hasn't become too popular as yet, but give them time.

A-ROCKIN' 'N A-ROLLIN'—Wilbert Bradley and his partner dance up and down the street for two miles in Rome, Italy. The police didn't approve.

Annual Gershwin Memorial Contest Opens For Composers

NEW YORK CITY — The opening of the 12th Annual George Gershwin Memorial Contest for the best orchestral composition by a young American composer, was announced this week by Irving Brown, president of the George Gershwin Memorial Foundation of B'nai B'rith Victory Lodge, Inc. The contest will close August 31, 1956. This year's winner will receive a \$1,000 cash award and the winning composition will be world premiered by the New York Philharmonic Symphony Society at one of its regular concerts at Carnegie Hall with Dimitri Mitropoulos conducting.

Mr. Mitropoulos will again serve as honorary chairman of the contest as honorary chairman of the Judges Committee and Dr. Carleton Sprague Smith, chief of the Music division, New York Public Library, will continue on as chairman. Others serving on the Judges' Committee are Robert Russell Bennett, Aaron Copland, Morton Gould, Howard Hanson, Peter Mennin (a Gershwin Award winner), Vincent Persichetti and Walter Piston.

The contest, which is sponsored annually by the George Gershwin Memorial Foundation of B'nai B'rith Victory Lodge, Inc., in cooperation with B'nai B'rith Hillel Foundation, is open to composers under 30 years of age, regardless of race, creed or color; credit will be allowed towards the maximum age limit for time spent in the U. S. Armed Forces.

An important feature of this contest is that all entries are submitted anonymously to the judges and are only identified with the composer after final judgment has taken place.

All entries must be original unpublished compositions suitable for orchestral performance, no longer than 15 minutes in length.

The Gershwin Memorial Foundation was established 12 years ago by the Victory Lodge of B'nai B'rith to be a living memorial to the felt at that time Gershwin would have wanted the cause of serious music to be advanced. And thus the foundation was born, spearheaded by the name of Gershwin

and dedicated to helping young American composers with their careers.

In addition to the cash prize of \$1,000, the winner will be invited to New York as a guest of the Foundation, with all expenses paid, for the week preceding the performance of his work by the New York Philharmonic. His composition will also be placed in the rental library of Chappell and Co. with the composer receiving the standard contract and customary royalties.

Hampton, Sidney Bechet set for British tours

LONDON — Lionel Hampton and Sidney Bechet last week announced simultaneously that their scheduled fall tours of Great Britain will get under way in September. Hampton and his band will leave New York on September 22 and will open at the Gaumont State Theatre, London, a week later.

Bechet, a veteran of New Orleans jazz, has been living in Paris for sometime. He will begin his tour of the Isles at London's Royal Albert Hall on September 2.

LIONEL WILL follow an 8-day engagement at Gaumont with 22 concert hall dates in the provinces. Sid has booked 15 of the same type of provincial engagements.

British units to come to America on the exchange deal are the Vic Lewis orchestra (for Hampton) and a group led by tenor saxophonist Tommy Whittle (for Bechet.)

Agent Joe Glaser says 30 dates have been guaranteed for the Lewis Orch in the States on a reciprocal agreement with Hampton, but the exact period depends on whether Frankie Laine will be coming to Britain this fall, in which case the Lewis Band would accompany him.

WHITTLE IS to be featured in the States for 15 days as a guest soloist. He commences on Aug. 15, and will tour with the Lionel Hampton Band, being accompanied in his own solo presentations by the Hampton rhythm section.

Bechet in Britain will be accompanied by the French Andre Rewellotty Band, and Whittle, with his own orch will play a reciprocal period in Paris during September.

Basie, Ella, Diz among Down Beat poll winners

NEW YORK (ANP) — Frank Sinatra, Count Basie and Fats Domino were voted "Personalities of the Year" in popular jazz and rhythm and blues music respectively in "Down Beat" magazine's 20th Annual Music Poll.

Duke Ellington was elected to the Music Hall of Fame. Complete results of the poll appear in the December 26 issue of "Down Beat" on sale December 10.

THE SURVEY, which canvassed readers of music's most widely read publication, also revealed Sinatra to be the voters' favorite male singer, with Ella Fitzgerald winning in the female singer category.

Other winners were Dizzy Gillespie, trumpet; J. J. Johnson, trombone, Paul Desmond, alto sax; Stan Getz, tenor sax; Gerry Mulligan, baritone sax; and Tony Scott, clarinet.

HONORS in the piano category went to Erroll Garner. Ray Brown won on bass; Shelly Manne on drums; Milt Jackson, vibes; Art Van Damme, accordion; Bud Shank, flute; Don Elliott, miscellaneous instrument; Joe Williams, male band vocalist; Jo Ann Greer, female band vocalist; John Lewis, composer; and Les Brown, dance band.

The voters' favorite jazz band was Count Basie's and their choice for instrumental combo the Modern Jazz Quartet. The Four Freshmen scored in the vocal group balloting.

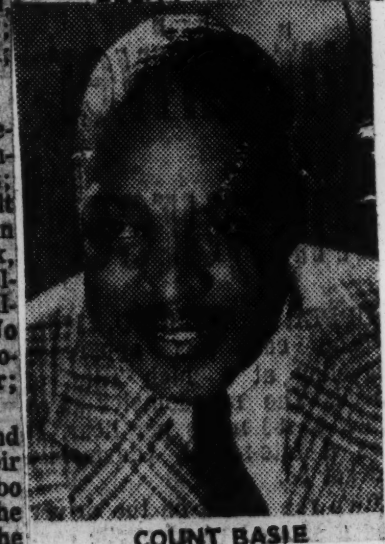
ELLINGTON is the Hall of Fame's fifth member. Previous winners were Louis Armstrong, Glenn Miller, Stan Kenton and Charlie Parker.

Plaques signifying the victories of these artists are on display at the "Down Beat"

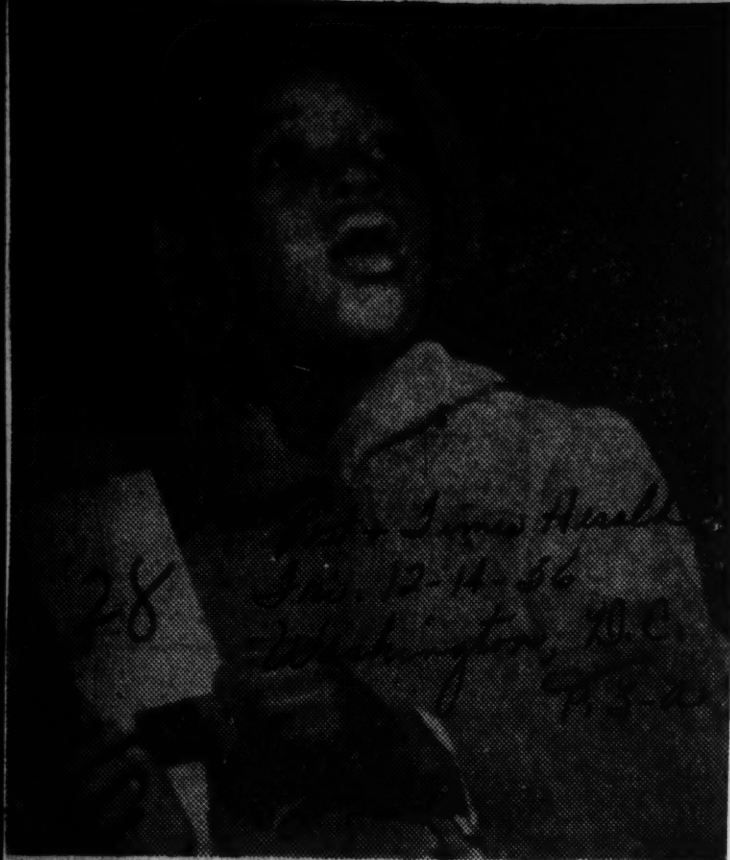
Music Hall of Fame which has been established at the Berkeley School of Music in Boston, Mass.



ELLA FITZGERALD



COUNT BASIE



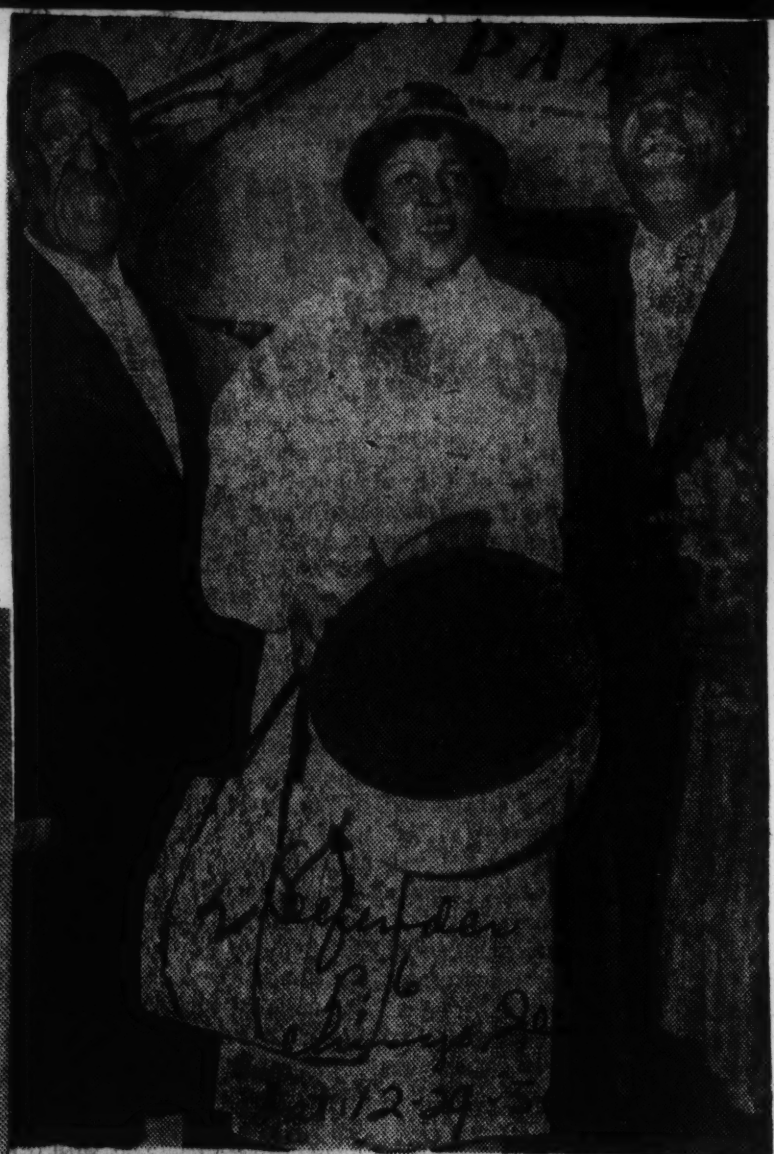
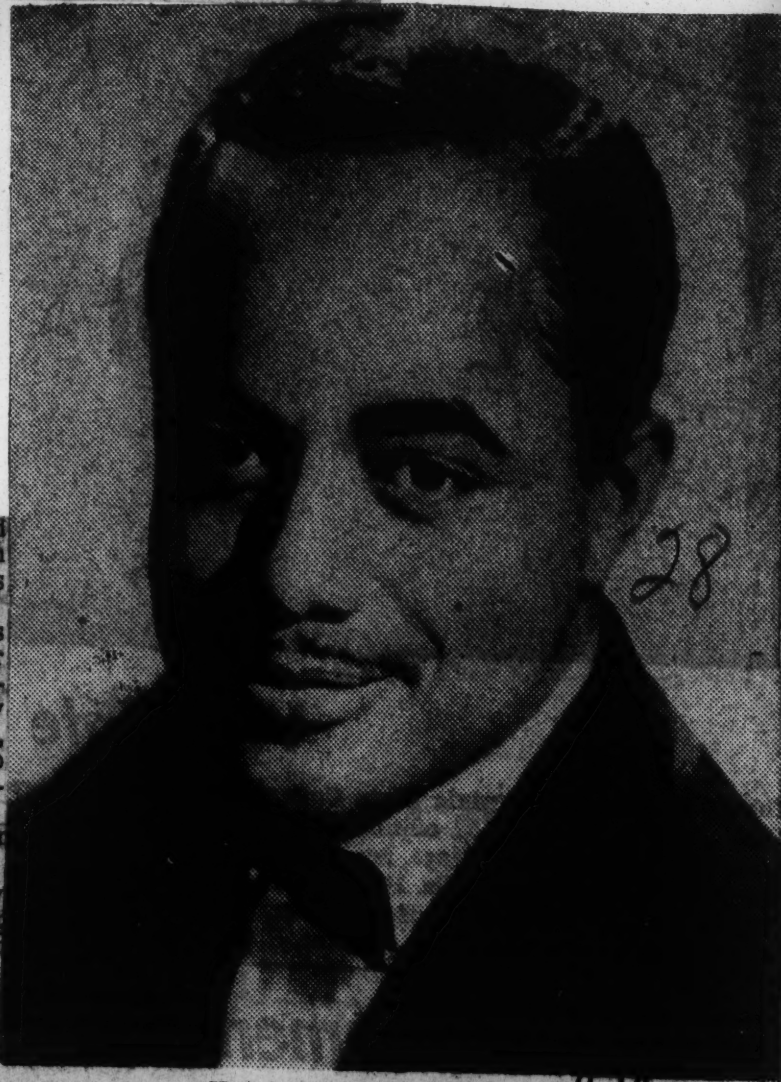
Associated Press

The guests sat numbly. Miss Anderson, herself, broke the spell, going over to Harriet and sheltering her in her arms.

Later, Miss Anderson explained that she would arrange to hear Harriet sing again and in more familiar surroundings, most likely her school choir.

Miss Anderson, whose first public appearance was a dismal failure, thoroughly panned by music critics, earlier, in a simple, warm, moving speech, had made these remarks for Christmas:

"I would like to thank everyone who has helped me and those who will help others in the future and participate in the rewarding experience of giving."



LOUIS SATCHMO, famed trumpet ace, returned from London this week after appearing on special Command Performance to raise funds for Hungarian relief. With Satchmo are his wife and special aid, Haze Doltupugh.

Eleven-year-old Harriet Thalf: She sang for her ideal. **Voice of Girl, 11, Fails In Song for Her 'Idol'**

Post + Times Herald P. 3-A
Fri. 12-14-56
 PHILADELPHIA, Dec. 13. A little girl sang today for the great lady she idolizes, but collapsed in tears as her voice failed.
 For Harriet Thalf, a seventh-grade student at St. Teresa's Roman Catholic School here today was to be the realization of her dreams. It had been arranged for her to meet, and sing, for the famed contralto, Marian Anderson.
 Harriet was a special guest of honor at a luncheon here introducing Miss Anderson's autobiography "My Lord, What a Morning."
 The child is a foundling, abandoned at the age of 3 months and taken in and reared by an aunt, Beatrice Thalf, a domestic. Miss Anderson was born and reared in the same neighborhood.
Won Festival Firsts
 Harriet began singing in the choir at St. Teresa's. Last year and again this year she won first place at Fordham University's Irish Festival voice competition.
 The city supplied a limousine to take her to the luncheon in

a department store, which had outfitted her for the occasion since Harriet's only party dress was too threadbare.
 Arriving late, the youngster's face was immobilized with fear as Miss Anderson walked toward her. Harriet numbly handed her a bouquet of roses, then impulsively reached up and pulled the great lady toward her in an embrace.
 The climax to the luncheon was to be Harriet's recital.
 Harriet announced in a nervous voice her first selection would be "O, Holy Night." In the clear, sweet voice of an 11-year-old, she proceeded, her eyes fixed on the ceiling. But her voice trembled.
Then Comes Break
 The second selection was "Baccio." The child seemed more confident as she sang the difficult selection, but then, suddenly, she paused for breath, coughed and stopped completely, standing terrified before the audience. Her accompanist and voice teacher, Mrs. James A. Aikens, quickly finished. Harriet turned and threw herself on the teacher's shoulder to muffle her cries.

Journal To Village Vanguard P. 14
Fri. 12-29-56
 Talented young singer Johnny Oliver, whose efforts are heard on the MGM label, is headed for Greenwich Village. He takes over as the featured artist at The Village Vanguard in January prior to his next recording stint.



THEY MAKE MUSIC — The Modern Jazz Quartet, winner of numerous small combo awards and consistently

well up in Down Beat Magazine polls, is set for a long New York recording session within the next two weeks.

St. Louis Youth In New York Opera At Carnegie Hall



New York City . . . Sir Wesley Reaves, student at Washington University, St. Louis, Missouri is hav-

ing his first thrill of New York Theatre by making his debut in "Ouanga" at Carnegie Hall, September 27th, 1956 with the National Negro Opera Company under the direction of Mary Cardwell Dawson.

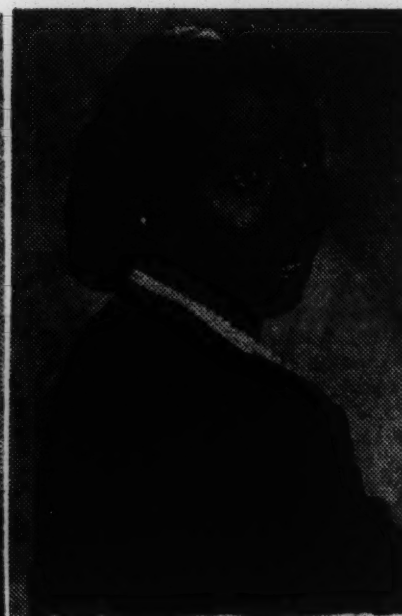
Since coming to New York City June 21st, Sir Wesley has made wonderful progress in his field—music—auditioning for membership in the Opera Company and being accepted over a large number; and also being given a teaching position at the exclusive Buckingham (Private) School in Brooklyn, New York.

Before coming to New York city from St. Louis, Missouri where he lives with his father, Otha Reaves, Sir Wesley was engaged in professional work in both the popular and classical field of music while he attended Washington U. He also was a lecturer on Modern Jazz at the University. His mother, Mrs. Louise Reaves Chapman, one of the National Vice Presidents of the National Beauty Culturists League and owner of the Milady School of Beauty Culture in St. Louis Missouri plans to fly here to New York City to witness

the singing debut of her son. From all evidence Sir Wesley Reaves seems destined to go far in his field both as a singer and a teacher, and right now Global Artists of Hotel Theresa here in NYC plan to present him in a series of Concerts and Lectures during the season.

Gifted Violinist Sought For N. Y. Concert Debut

NEW YORK -- (ANP) -- The Concert Artists Guild, Inc., of 119 West 57th Street New York 19, is in search of a Negro classic violinist under 30 years of age, with the best promise for a concert future.



IN CONCERT—Ann Hunter, contralto, who with another Los Angeles artist, Janet Collins, made up the first Negroes to break the color barrier at the Metropolitan Opera House, will be presented in concert Sunday at 8:15 p.m. by trustees and stewards of First AME church, where she is soloist.

The contralto will sing a group by Handel, including the lovely "Te Deum" an aria from Berenice, also the great composer's "Where ere you walk". She will sing a group of Hugo Wolf art songs, the Salome aria from "Herodiade", and a group of early English classics. Miss Hunter sang for three seasons with the Metropolitan Opera Co. She is now a student at USC of James Low and this is her first concert since returning home.

This Week In Records

By ALBERT ANDERSON for ANP

Call A MERRIER CHRISTMAS—P. 8
Jan. 12-19-56

Christmas will be merrier than usual this year for millions of adults and children who gather around their record players and hear some of the wonderful holiday music now available on wax.

Capitol Records got an early jump on other diskeries by releasing two singles by Nat "King" Cole, another by the Andrew Sisters and three albums of Christmas music featuring Jackie Gleason's orchestra and the Roger Wagner Chorale.

For his sides, Nat Cole waxed his best-selling oldie, "The Christmas Song" (Merry Christmas to You) and three others: "The Little Boy That Santa Forgot," "Take Me Back to Toyland" and "Mrs. Santa Claus."

The Capitol single by the Andrew Sisters is the delightful "A Child's Christmas Song," backed by the popular standard "Silver Bells." In his album titled "Merry Christmas," Jackie Gleason is joined by the Keith Textor Singers and Hercules on the electric celeste in beautiful arrangements of such gems as "I'll Be Home for Christmas," "I've Got My Love to Keep Me Warm" and "Winter Wonderland." And in two other Capitol albums, the Roger Wagner Chorale colorfully interprets "Folk Songs for Children" and "Joy to the World" for Yuletide record hunters.

—SPIKE JONES, TOO—

Even Spike Jones and his City Slickers have gotten in on the Christmas album caravan. Verve's "Spike Jones Presents a Christmas Spectacular" has all the Christmas music you'll ever want on one record. There are 35 songs, hymns, and carols comprising the greatest number of songs ever gathered on one disk. There are songs to fit the taste of every member of the family, from the beautifully performed "Silent Night" to a typical Spike Jones' reading of the novelty hit "All I Want for Christmas is My Two Front Teeth."

Another holiday release which should find a waiting market is Lawrence Welk's "Merry Christmas" LP issued by Coral Records. Without a doubt, Welk and company have captured the warm, sparkling spirit of Christmas in a musical greeting wholly representative of the American Christmas. Selections include "Let It Snow! Let It Snow!", "White Christmas," "Christmas Island," "Winter Wonderland" and "Twelve Gifts of Christmas."

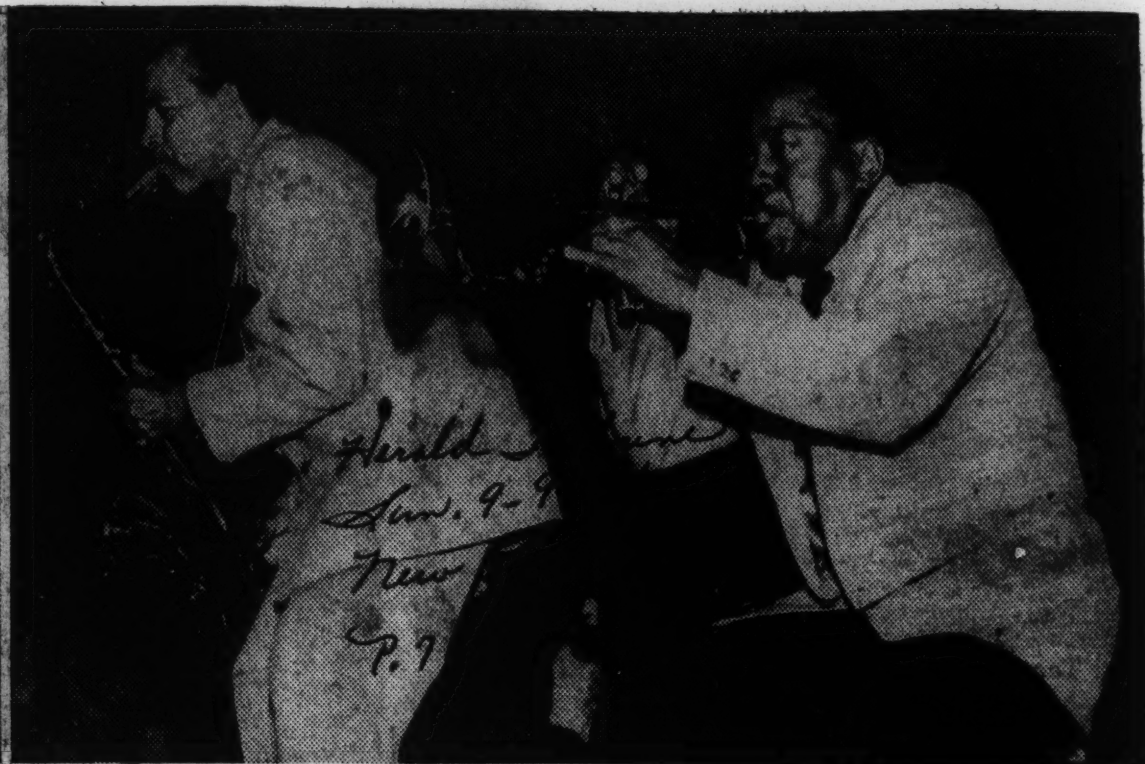
King Records has enlisted three of its top rock 'n rollers to cut items to catch the Christmas trade. The disks—all singles—were waxed by Bubba Johnson, Joe Ward and Lillian Brooks. Johnson with orchestra and chorus, turn in a rewarding performance on "Let's Make Every Day a Christmas Day" and "Christmas Time;" Ward is on a novelty kick with "Nuttin' for Christmas" and "Christmas Questions," and Lil gives out with a pleasant rendition of "Merry Christmas to Michael" and "Twinkle Christmas Star."

—ROLAND HAYES SINGS—

Roland Hayes, the world famous Negro American concert artist, sings "Christmas Carols of the Nations" in a Vanguard album which critics have described as "a miracle of tenderness and religious rapture." Vanguard also has four other Christmas albums which should put the diskery out front in the race for holiday record revue. They are "A Music Box of Christmas Carols," "A Music Box of Hymns," "French Christmas Carols" and "The Holly and the Ivy," a collection of English Christmas carols featuring Alfred Deller, counter-tenor.

An equally fine selection of Christmas music has just been released by MGM Records. The five albums feature Joni James, the Ray Charles Singers, David Rose orchestra, Mary Mayo and Richard Ellsasser playing the harmonium and celeste. Joni's "A Merry Christmas From Joni" has such warm and beautiful greetings as "White Christmas," "The First Noel," "O Come, All Ye Faithful," and "O Holy Night." The Ray Charles Singers are heard in 21 beloved seasonal songs, including "Deck the Halls," "Silent Night," "Away in a Manger" and "Joy to the World."

David Rose's album, titled "A Merry Christmas to You," has 26 beloved hymns and carols such as "Hark the Herald Angels Sing," "O Little Town of Bethlehem," "God Rest Ye Merry, Gentlemen," "O Holy Night" and "The First Noel." The lovely voice of Mary Mayo make her album—"The Magic of Christmas"—a moving listening experience. Mary sings 12 numbers, including "No Room at the Inn," "Peace on Earth, Good Will to Men" and "The Christmas Bells are Ringing." Richard Ellsasser's LP, "An Old-Fashioned Christmas," features "While Shepherd's Watched" among other lovely hymns and carols.



JAZZ AT THE PHILHARMONIC—Ella Fitzgerald, considered by many as the greatest vocalist in the business, is one of the featured performers at Saturday night's concert in Carnegie Hall. Other distinguished jazz soloists include drummer Gene Krupa, saxophonist Flip Phillips and trumpeter Roy Eldridge. The event, which is being sponsored by Norman Granz, will be presented at 8:30 and again at midnight. Among other participants are Oscar Peterson, Stan Getz and Illinois Jacquet.

Modern Symphony Works Discussed

Herald Tribune
By FRANCIS D. PERKINS

The question of contemporary music in American orchestral programs had an unusually thorough airing at the American Symphony Orchestra League's convention in Providence last month, when composers, conductors, instrumentalists, managers and board members discussed the problem from various angles. Expectedly, while justly, some of the composers found the present situation worse than unsatisfactory. Aaron Copland deplored repetitious and unexciting programs, not only here, but elsewhere, and the failure of orchestras to seek and encourage new composing talent. William Schuman pointed out that if you deny contemporary audiences the music of their own day, you are denying them the use of the only kind of music that is being written today—"You are denying them the freedom to hear."

A Good Sign

But a report from Ralph Black, manager of the National Symphony Orchestra of Washington, suggested at least the beginning of a breach in the entrenched stronghold of the standard rep-

ertory. During the last five years, he stated, when his orchestra had played an increasing proportion of contemporary music, the average number of single tickets sold had mounted by 20 per cent.

This gives an encouraging suggestion that some here may be developing against the conservative creed concerning the preferences of our symphonic audiences. Still, it is quite likely that this creed, whether or not factually supported, still prevails to a considerable extent among those who, to use Mr. Copland's term, control what the audience gets in the way of music. Its principal articles are that audiences like what they know, and that many of their members will stay away when confronted by unknown music, especially if it differs widely from patterns to which they are accustomed.

Let us suppose that we firmly believe that unfamiliar music is poison at the box office, and that we have been asked to develop a practical program policy for a major orchestra. Believing that this is the best course for works from this century's earlier decades, and some later items within manageable bounds, we will pursue our conservative favor-

course in a thorough and hard-boiled way. Let us forget the composers and their present and future interests; the orchestra exists not to please them, but its public. Let us also forget those who want to hear plenty of contemporary music; they are a small minority. The critics may not like the idea of writing about the same works again and again, but that will be their private headache.

Our hypothetical orchestra has a schedule like the Philharmonic-Symphony's, with a principal series of twenty-eight programs each season. We know that it is not wise to repeat the entire repertory each year, and therefore will choose enough works to serve the major series for two seasons with not too much annual repetition. The "Fifty Pieces" outlined by Virgil Thomson would not be enough; we probably would need about 200. For this number we could not remain within the list of more or less well known eighteenth and nineteenth century works; we would have to add not only generally accepted works from this century's earlier decades, and some later items which seem to have won general favor—Bela Bartok's Concerto

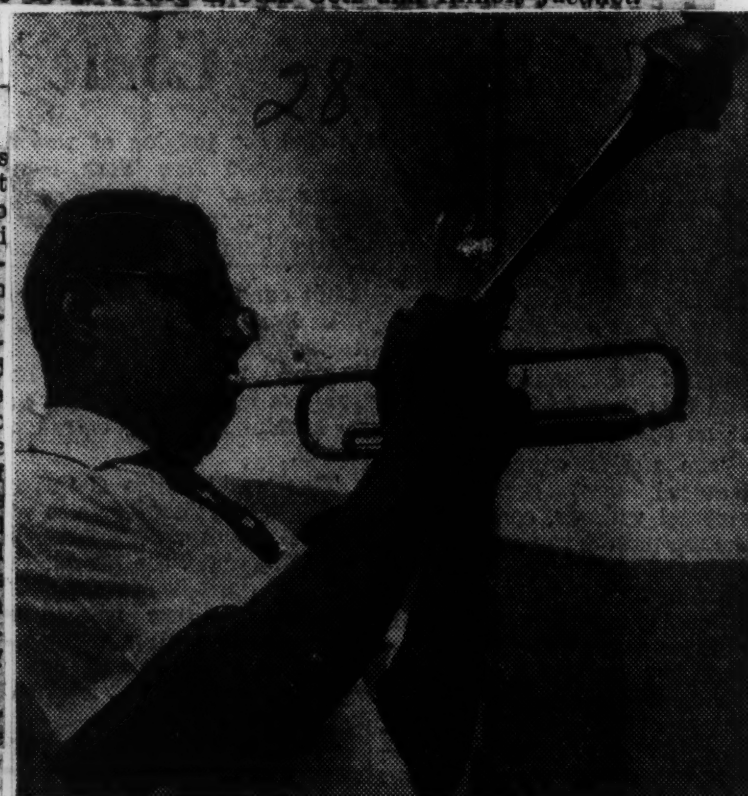
for Orchestra, for instance.

Close List on 200

Having chosen our 200 works—ranging down the alphabet from Bach and Beethoven to Wagner, Weber and Wieniawski—we can close the list permanently, and ring the changes on its items for season after season. To those who might object to lack of variety, we could indignantly reply: "Is once a year, or every other year, too often to hear a masterpiece such as the First Symphony of Brahms?" According to this belief, if carried to its logical conclusion, our audiences would be constantly happy; their cries of rapture would easily drown out the protests of the composers, critics, and minority of modern-minded listeners.

The audiences might be happy for a time, especially if the orchestra is always superlative and the conductors consistently inspired. But it would not be too rash to wager that, after two or three years, there would be a vague feeling of satiety leading to pervasive boredom which would sooner or later affect the box office.

Then there is the danger of obsolescence. Some of the charter members of the stan-



Dizzy Gillespie, his angled trumpet and assortment of mutes will also appear at Saturday's concert.

dard repertory stand the test of time perennially; others come and go in cycles of varying length; some long-term favorites eventually lose their hold and drop out permanently. Thus if our repertory is limited to works of known vogue, it will

become narrower and narrower; the most durable works will have to be overplayed beyond the point of tolerance.

All this, of course, would be pushing conservatism to an absurd extreme: no one in charge

of an orchestra's programs would dream of doing entirely without music previously known to most of its hearers. There is, indeed, a certain fallacy in the opinion that we like only what we know; for every one there must have been a first time when he heard any one work. But a safe playing unadventurous program policy brings the risk of a boredom, through repetition and obsolescence, which may later prove destructive. As Mr. Schuman put it at the League's convention: "Without new music, the entire art of music will atrophy."

PARTNERS IN JAZZ



Ella Fitzgerald and Louis Armstrong, who join forces in presenting a group of popular numbers on a recent disk.

Something closer to the ideal could ask for a better stimulus mixture of technical and artistic than Mr. Armstrong's trumpet excellence occurs on Ella and accompaniments, and Miss Fitzgerald (Verve), a "Panoramic" responds readily to the "True High Fidelity Record." The perceptive and persuasive support he gives her.

and Louis Armstrong, who are heard in duets on ballads and show tunes that are, barring a minor quibble, absolutely magnificent. *Times* Sep. 11-11-54

Miss Fitzgerald, whose recordings too often convey an uneasy edginess, is at her easy, lyrical best, singing with sweetness, conviction and an impeccable sense of phrasing. No singer

Haitian Opera 'Ouanga' Strikes Shortage Goof At Carnegie Hall

Defender Sat. 10-13-56 Chicago, Ill. P. 1A

By CARL DITON

NEW YORK — (ANP) — Dr. Clarence Cameron White's prize-winning Haitian opera, "Ouanga" in English, following a concert version last May at the Metropolitan Opera House, was staged, lighted and costumed last week at Carnegie Hall.

Originally four successive evening performances, understudies appearing on alternate nights, with 50 players engaged from the New York Philharmonic Symphony Orchestra, were advertised.

But the anticipation of the National Negro Opera management were unfortunately thwarted. But one performance resulted, and the opera orchestra dwindled to approximately a dozen and a half participants.

Consequently, the richness of Dr. White's orchestration, previously heard at the Metropolitan, was lost. The higher instruments were of good quality, but the absence of bass instruments, such as the contrabass and violoncello, was glaringly noticeable. Therefore, the sad commentary must be admitted that the Negro New York operatic public has not been sufficiently educated to help sustain the talents of Mary Cardwell Dawson, founder of the opera company, and Dr. White, the composer.

The story of the opera is fascinating: The action is concomitant with the events of 1804, in the island of Haiti. The populace is sworn to Voodooism. Ambitious Dessalines wants to free his people from superstition, ignoring the warning of Toussaint L'Ouverture in a dream, and is in love with Defilee, a peasant voodooist.

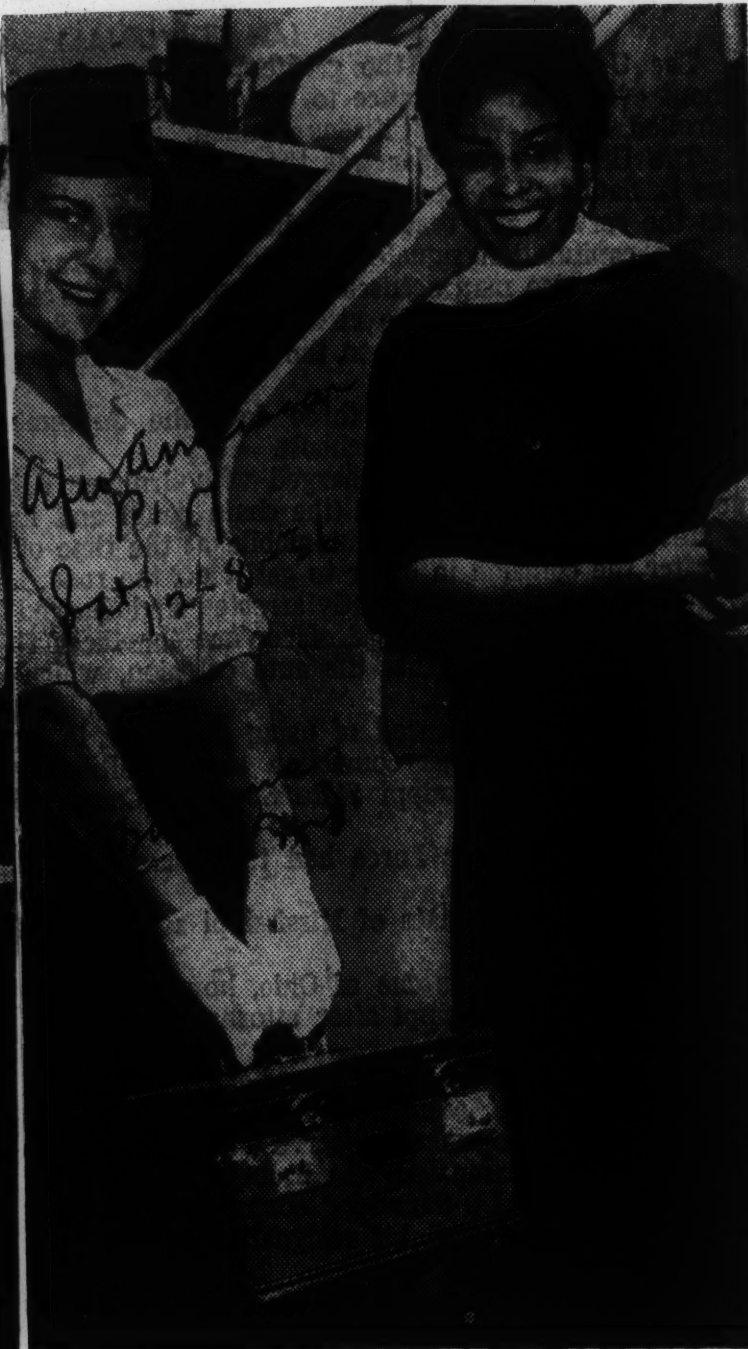
Altho she loves him devotedly, she cannot resist adherence to the cult. Dessalines renounces her, takes unto himself Claire Heureuse for his queen, and a coronation is held that divides the populace.

Mougall, the Voodoo Priestess, invokes the "Ouanga" curse upon Dessalines, thru the python, Legba. Dessalines orders her death.



Box Office King—New York disc jockey **Tommy Smalls**, with actress **Jayne Mansfield** after winning the title "Mayor of Harlem" earlier this year, has been acclaimed box office king at the famed Apollo Theatre in New York. His rock 'n' roll revues have drawn \$35,000 in admissions each of 10 times there the past 18 months.

and Le Bossal, his aide, together with Gorin, his general, plot his death. The "Ouanga" curse is fulfilled, and the opera ends with mourning and appropriate dancing for Mougali.



SINGER IN RIO — Popular Abby Lincoln from the United States poses with a VARIG Airlines of Brazil stewardess at Rio's International Airport during a recent singing tour in Brazil.

Muriel Smith set
After American
London Carme bow
Sat. 12-15-56

LONDON — Muriel Smith, American mezzo-soprano, is in readiness here this week and awaiting her debut at the Royal Opera House, Covent Garden, *Baltimore, Md.* Miss Smith will sing the title role of Bizet's "Carmen" on December 17.

Richard Lewis is to sing the part of Don Jose and Elsie Morison, Micadla. The first

performance of the opera will be conducted by Rafael Kubelick.

Hazel Scott Proves Never Stay Put Is Road To Fame

Defender Sat. 8-4-56 P.M. Chicago Ill.

HOLLYWOOD — Hazel Scott is a most versatile person or artist if you rather. When she hit the U. S. from her Island home she was featuring classics, a-la-West Indian. That was soon changed, however. At the latin quarter in New York she became a sensation as combination semi-classical, bebop, boogie woogie, popular music and swing artist. In fact, this is the style the great pianist employed to gain recognition as one of the great concert artists of the day on her tours about the country abroad.

But even such a variety program as that did not complete Hazel's wishes for top rung among artists. She is always looking for something different which is what makes her one of the greats of our time.

Visitors to Hollywood Strips' famed Mocambo are seeing a new Hazel Scott. The same great pianist of course but one with entirely new innovations. Her most

recent "added appeal" to play two tunes simultaneously, one with right hand, the other with left hand and with decided styles. A "Rock 'N Roll" version of "Ten For Two" is offered with the left hand while she swings away with her right hand on "I've Brown Accustomed to His Face." Quite different approach to pleasing an audience we'd say; rather pleasing to all who listen and admire the great pianist's talents.

Miss Scott, a genius on the piano, has won acclaim in most of the continents abroad as well as in the United States. She has appeared in Panama six times, Europe a number of times and also scored in concerts in Far East.

Actually, Miss Scott is appearing in the States on a sort of "borrowed time" basis. She has several commitments for engagements abroad that must be filled this year. And when she goes abroad her many fans and fan clubs will be surprised to see a new Hazel Scott. Great pianist as usual but with several newly acquired styles of play that are certain to make new friends for an old, long loved and admired artist.

U. S. Singer Reported Teacher in East Berlin

Defender Sat. 8-4-56 P.M. Chicago Ill.

BERLIN, Aug. 23 (AP). — A Communist newspaper announced today that Aubrey Pankey, an American Negro concert singer, has taken a music teaching job in Communist East Berlin.

East Berlin's Berliner Zeitung said Pankey chose to live under communism after he was refused permission to live in France and Britain. The paper said the refusals were based on his support of Julius and Ethel Rosenberg, executed by the United States in 1953 as atomic spies for the Soviet Union.

Philly Artist Gets Radio Post Abroad

Defender Sat. 10-24-56 P.M. Chicago Ill.

By MALCOLM POINDEXTER

PHILADELPHIA — (ANP) — Tenor Reginald Farrar of Philadelphia, currently studying abroad, has been signed to an extensive radio contract in Germany. The prominent artist, who sailed for Munich a year ago to begin an 18-month study of Wagnerian Opera, is enjoying tremendous success via the foreign network. He is heard weekly over the AFN circuit in a program of classical and spiritual songs.

The Philadelphia artist expects to leave Hohensha Ftlann, where he is presently studying under Fritz Wolff, a retired opera singer, early next year. He will begin an extensive concert tour immediately on his return to the states.

Of his objective, Farrar states: "I didn't see why whites can't blacken their faces to sing Othello and Negroes can't lighten theirs to sing Siegfried."

The prominent artist is a musical prodigy having accompanied himself on the piano as early as the age of six. He decided to study voice after having witnessed Marian Anderson's receiving the Spingarn Medal in Richmond, Va. in 1939.

Theatre: Negro Musical

Defender Sat. 10-24-56 P.M. Chicago Ill.

World's My Oyster Is Staged Downtown

New York

By ARTHUR GELB

THE pleasantest thing about "The World's My Oyster," the Negro musical currently on at the Actor's Playhouse, is a willowy dancer named Helen Haynes. The most disconcerting thing about it is its book and the sluggishness of its staging.

In between are some performances ranging from sporadically lively to unforgivably irritating, some songs running the gamut from mildly cheerful to vapid, and several uninspired dance numbers—saved from total dreariness

by the decorative Miss Haynes.

It is really too bad that this little Village theatre, which not long ago housed a sprightly revival of Cole Porter's "Out of This World," should now be host to such a bumbling musical. And it is even sadder that such potentially funny and charming players as Butterfly McQueen, Lorenzo Fuller and Phil Hepburn are being hopelessly victimized by their material. And a young singer named Helen Ferguson, who has a nice voice but a superabundance of vivacity, could surely have acquitted herself better under the hand of a director who knew enough to step on some atrocious mugging.

The dreary plot of "The World's My Oyster" concerns a couple of Manhattan confidence men who travel to a place called Robinson Crusoe Island to swindle the natives out of their horde of pearls. One of the would-be swindlers falls under the romantic spell of a native princess and reforms; his less pliable partner is made captive. At times the whole thing comes embarrassingly close to being an unwitting parody of "South Pacific."



HAZEL SCOTT, the pianist and singing star, will headline the "Philly 45 Paro" musical revue at the Latin Quarter on Thursday evening when she begins a two-week engagement.



HAZEL SCOTT rocks' em and rolls in at famed Mocambo in Hollywood with so different style and innovations.

Royal Acclaim

Defender P. 14

For U. S. Girl

Chicago, Ill.

In Debut Abroad

By EDWARD SCOBIE

LONDON — Since her first recital at Wigmore Hall New York-born soprano Miriam Burton is being inundated with fan letters. Her telephone is constantly on the buzz with messages of congratulation and offers from agents, record companies and concert impresarios. Naturally, all this adulation has made Miss Burton, who has been studying voice in Europe on a John Payne Whitney scholarship, very happy and excited. But, one of her biggest thrills came when she opened a letter and found that it was an official invitation from the United States Ambassador to London and his wife Mrs. Aldrich to be their guests at a Royal Festival concert. After the performance they took her backstage to meet the Boston Symphony Orchestra.

Apart from this Wigmore Hall recital, Miriam Burton has made only one other public appearance. That was in May on the BBC's TV programme "In Town Tonight." She is due to return to the United States next month but it may have to be cancelled due to commitments.

pean symphony orchestras. With her will be Naomi Pettigrew, soprano at Mount Olivet Church, New York; Ida Johnson, contralto, acclaimed this year in recital at Town Hall, New York, and in "Show Boat" this past summer at Jones Beach, Long Island; also Laurence Watson, tenor, also from "Show Boat" and prior to that Langston Hughes' opera "The Barrier," and more recently winner of the Hunter College Opera Workshop Scholarship, and Eugene Brice, bass-baritone, just returned from the European tour of the Shaw Chorale. The Marion Cumbo String Quartet will also appear on the program.



Defender P. 14
Chicago, Ill.
Sat. 10-6-36
28

NEW YORK BORN soprano Miriam Burton who has been studying voice in Europe on John Payne Whitney scholarship made her first public ap-

pearance in London's famed Wigmore hall Sunday and scored impressively with critics and patrons alike.

Famous Composers'

Defender Sat. 10-20-36

Works To Be Heard

NEW YORK — The Margaret Bonds Chamber Society will offer a program of the work of outstanding Negro composers at 1st AME Zion Church, Brooklyn, on Sunday afternoon, October 28. Appearing with the group will be its organizer, Margaret Bonds, composer and pianist, whose compositions have been widely performed by American and Euro-

Writer Evaluates The Talents of Late James P. Johnson. Claims He Was Frustrated by Seg.

CHICAGO (ANP) — John Hammond writing in the current issue of Down Beat magazine, called the late James P. Johnson "one of the greatest figures in American music" and lamented the fact that fewer than 75 persons attended his funeral services at University Chapel in midtown Manhattan last Nov. 19.

"His enormous talents as composer, pianist and arranger were as unappreciated as life as now," Hammond wrote in his very provocative article. "Although he wrote such tunes as 'Charleston,' 'Old-Fashioned Love,' 'Porter's Love Song' and 'If I Could Be With You,' the general public was ignorant of his name. A few musicians may remember such classics as 'Carolina Shout,' 'Worried and Lonesome Blues,' but the sad fact is that Jelly Roll Morton was far better known. Even as a pianist, Jimmy's fame was soon eclipsed by his pupil, Fats Waller."

Hammond a brother-in-law of retired jazzman Benny Goodman and who played a major role in bringing recognition to the famed Goodman band, said that although Johnson "was frustrated by segregation, he kept writing symphonies, operettas, piano sonatas, and chamber-music works, always hoping that the white world would recognize his talents. It never did."

Says Johnson Equal of Gershwin

The Down Beat writer then went on to say that as a composer of show tunes "Jimmy was the equal of Gershwin, Youmans and Kern, but the prejudices of Broadway producers and publishers confined him to the all-Negro musicals, which rarely found favor on Times Square."

He was a thoroughly schooled musician with enormous ambition, but his color kept him confined to what the phonograph and player-piano industries termed the "race" market. Working in these confines, he kept singers like Bessie Smith, Ethel Waters and Magie Jones supplied with blues by the dozen, and his piano accompaniments will be treasured for generations to come."

Hammond wrote that with Johnson's passing he suffered a great sense of personal loss because it was through him that he first learned the wonders and intricacies of the blues. He said that an old blue seal Columbia record of Johnson playing "Wor-

ried and Lonesome Blues," opened up a world of which I had known nothing, and probably altered the course of my life. Even now it is still my favorite piano disc."

Met Johnson in '25

The writer said that the first time he met Johnson was in 1925 at the Colonial theater on upper Broadway, where his show, "Runnin' Wild," was playing and his wonderful piano playing dominated the pit band.

"A couple of years later," Hammond said, "he (Johnson) and Fats Waller did the score of 'Keep Shuffin'' at Daily's 63rd street theater, and three times I was lucky to get front row center seats. Both Fats and Jimmy were in the pit band at the two pianos, playing tunes like 'Sippi' and 'Willow Tree' for a public that never even noticed them."

"James P. Johnson was 64 when he died and he should have been among the most famous and successful of men. Let us hope that future generations will make up for our lack of appreciation," Hammond said in concluding his article.

Trapp Family Singers Score

NEW YORK (ANP) — What is perhaps one of the world's most unique musical organizations — the Trapp Family Singers — appeared last week in Town Hall in the last of three concerts featuring 16th and 17th century religious works instrumental music for the recorder (an ancient flute) and for songs of various nations.

Arriving here after appearances in places as remote as Australia, the group managed to give local

musical lovers its customary Christmas concerts.

The ensemble consists of 11 singers, which, nearly two decades ago, were refugees from Nazi persecution in Austria.

Concert Tour Forced To Drop Tan Soloists

By MARGARET BONDS

NEW YORK (ANP) — After a 10-week tour through 20 states and two Canadian provinces, Robert Shaw, choral conductor, was urged by Columbia Concerts to release his two colored soloists, Eugene Brice, bass, and Howard Roberts, tenor, from the southern tour which is to start January 29.

Brice, realizing the importance of being invited to appear as the first soloist with the aggregation, had sacrificed a large number of bookings covering a period of four months in order to make these tours.

BOTH Brice and Roberts, from the beginning of the first lap of the tour, enjoyed the distinction of appearing in concert halls in such towns as Monroe, La. and Vicksburg, Miss., where colored and whites had never been allowed to perform on the stage together.

The public and press alike acclaimed the two soloists and their reception on every occasion, without exception, was warm and friendly and without incident.

Prior to the group's start on the first lap of the tour, no mention had been made that the were colored.

Apparently the southern audiences were unimpressed one way or another.

William Warfield

MONROVIA (ANP) — William Warfield, the celebrated American singer, gave a concert in the Monrovia City Hotel Theatre here Thursday, scoring a tremendous success. The organization's presenting Mr. Warfield who was making his first appearance here, were the Trinity pro-cathedral Episcopal Church and the YMCA.

Warfield is making a tour of West Africa under the auspices of one of the American Exchange programs. From Li-

beria he went to Gold Coast and Nigeria.

PRADO bowed in at Tokyo's huge (2,500-seat) Asakusa Kokusai Theatre for an eight-day stint. Advance ticket sales indicated standing room only at the Kokusai for the mambo - happy Japanese.

Following their Kokusai engagement, Prado and company will spend 17 days on the road, hitting Osaka, Nagoya, Kyoto, Kobe, Sapporo, Fukuoka, Kokusai and at least "four smaller cities" on the way.

Choir Formed By Daughter of Famed Coleridge-Taylor

LONDON (ANP) — Avril Coleridge Taylor, daughter of the famous English colored composer, has formed a choir called the New World Singers.

Formed at the suggestion of the British Broadcasting company, the new group is composed of 20 male and female voices, 16 of the singers being West Indian and four English. The choir gave an opening performance for music critics, theatre and TV impresarios and music publishers at Weigh Church Hall last Tuesday.

Speaking of the choir, Miss Coleridge Taylor, who is a composer

Prado greeted warmly by Japs

TOKYO — Perez Prado, king of the mambo and composer of the 1955 hit tune "Cherry Pink and Apple Blossom White," was warmly received on his arrival here last week.

He was greeted by upward of 200 Japanese newsmen, Rimono clad flower girls and a host of photographers. Two of the beauties made the reception official by planting lip - stuck kisses on his cheeks.

Negro Soloist Dropped From Shaw Tour; Columbia Claims 'Pressure'

Call *Jan. 1-19-56* *P. 1*
Kansas City, Mo. By MARGARET BONDS

NEW YORK CITY (ANP)—After a 10-week tour through 20 states and two Canadian Provinces, Robert Shaw, choral conductor, was urged by Columbia Concerts to release his two Negro soloists, Eugene Brice, bass, and Howard Roberts, tenor, from the southern tour which is to start January 29.

Brice, realizing the importance of being invited to appear as the first Negro soloist with this eminent aggregation of 53 choristers and instrumentalists under Shaw's baton, had sacrificed a large number of bookings covering a period of four months in order to make these tours.

Both Brice and Roberts, from the beginning of the first lap of the tour, enjoyed the distinction of appearing in concert halls in such towns as Monroe, La. and Vicksburg, Miss., where Negroes and whites had never been allowed to perform on the stage together.

The public and press alike acclaimed the two Negro soloists, and their reception on every occasion was warm and friendly and without incident. The applause that Brice received was so stupendous that he was called upon to bow time and again at the end of his solo in the Bach "Magnificat."

Prior to the group's start on the first lap of the tour, no mention had been made that Eugene Brice and Howard Roberts were Negroes.

Apparently the southern audiences, which of course numbered many thousands, were unimpressed one way or another. They were music lovers and the assembled aggregation delivered their Bach in the manner in which they wanted to hear it, and they forgot racial tensions.

It was a surprise therefore to Shaw, on his return to New York for a month's vacation during the Christmas season, to learn that so much opposition had been raised because of his touring with Negro soloists, that he was advised by the Columbia Concert management to discontinue travelling with Brice and Roberts for fear a large section of the incoming tour might be cancelled because of threats from anti-integration forces.

Shaw's managers asked Brice and Roberts to remain in New York, still under contract to them, and to join the group again when it starts its European tour

on March 16, at which time they will tour countries throughout Europe and Asia.

Dawn Comes Up With Combo

Courier Sat. 1-28-56 *P. 26*
Pittsburgh, Pa.

Princess Takes Over Progressive Quintet

NEW YORK—A new combo is all set to make its debut on the horizon of progressive jazz and, if the group goes over with the public, it can thank the tenacity of a talented woman for its success.

In collaboration with Walter Hyde of Universal Theatricals and Chuck Darwin of the Seeco

Recording Company, Princess Orelia, who has led her own dance group in the United States and the Caribbean, has taken over the personal management of Les Modes Jazz Quintet.

The Princess, in commenting upon her dual role as a combo manager and a danseuse, told The Courier, "It's lots of work and sacrifice in this work of personal managing and, being a woman makes it no easier. Sometimes I honestly believe that it's tougher, but, as a General before his men, when he knows that they're good fighters, and the men know that their leader is a good one then there's confidence, patience and faith. You just can't lose."

THE LES MODES quint is composed of Charlie Rouse, tenor sax, late of the Benny Green combo and a gentleman who has

cut several "hot" discs with Art Blakey and other progressive gentry on the EmArcy label; Julius Watkins, ex-Blue Note artist on French horn and an aspirant to the high regard currently held for John Graas; Gildo Mahones on piano, Ronald Jefferson on drums, and Julian Evell on bass.

Princess Orelia, after hearing the quint in rehearsals, suggested that they organize and arranged for them to do several albums for Seeco on the Dawn Label. The first of these cuttings will hit the street this month. The group is slated for another recording date in February.

In addition to her managerial duties the Princess is presenting her dance group in a Haddon Hall recital in Atlantic City, N. J., late this month.—HLK.

She Brings Life To 'Dead' Music

Apr-Magazine *Baltimore, Md*



Jan. 9-4-56
 Choral group of St. Joseph Roman Catholic Church, Newark, N.J., directed by Mrs. Maude O. Carroll

The Meade Lux Lewis Yarn: Story Of Boogie Woogie 'It'

Defender Sat. 9-1-56 Chicago, Ill.
P. 15

This is the story of one of a pair of ex-cab drivers with tri-
bute to a great pianist of the past
to whom an album has been dedi-
cated.

The ex-cab driver Meade Lux Lewis is the greatest boogie woogie ex-
ponents, his co-worker in the early
days is Albert Ammons and the
album-honored gentleman is Jim-
mie Yancey. For Meade and Al-
bert the cabbie days were very
lean but after the big break when
both returned to music and com-
posing things perked up. And the
inspiration for the pair was Yan-
cey, great boogie woogie artists
of the '20's.

Actually Meade Lux Lewis was
a violinist at the time. A 17 year
old expert on the instrument. Vis-
iting a place where Yancey was
appearing he enjoyed the pian-
ist so much the violin, from that
day on, became a lost art so far
as Lewis was concerned. He quit
the violin for the piano.

From that day on Meade Lux
Lewis loved the piano. But he had
to eat and the take from his piano
playing and not provide that all
important item. Even though his
recording to "Honky Tonk Train
Blues", made with Albert Am-
mons was popular in Chicago,
there was not enough national traf-
fic to the disc to bring in more
than a small monthly check. And
so Meade Lux Lewis went back to
the automobile business only as
a car washer this time.

In the meantime John Ham-
mond, critic and collector of rec-
ords chanced to hear the record-
ing. Hammond, who had done
much to aid artists like Basie,
Goodman and others decided "Hon-
ky Tonk Train Blues" had merit
and its composer-discer had tal-
ent.

Hammond set out to locate Lew-
is to remake the record in a sort
of modernized style. With the help
of Ammons Hammond succeeded
in locating the one and only Meade
Lux Lewis. The record was re-

made and, at the suggestion of
Hammond, Lewis and Ammons
teamed up again, not as car wash-
ers or taxi drivers but musicians.

It was not until two years later,
however — after Lewis had twice
tried to conquer New York — that
boogie became a national rage, and
Lewis, one of its high priests, —
as he still is.

There is in the playing of Lew-
is an intensity of feeling full of
joyous vitality. He employs cross
rhythms and a sense of dynamic
variety — exploring boogie woog-
ie. He develops ideas freely, fre-
quently giving an unexpected jolt
in the melody.

Boogie woogie is one of the sev-
eral cycles in music style, pattern
and "fads" that have swept the
nation at times. First there was
original jazz; then came "rock-
bottom" to be followed by boog-
ie woogie, swing, bebop, rhythm
and blues, and now rock and roll.



MEADE LEX LEWIS

Each of the styles boasted exponents who rated high priesthood.
Boogie woogie? Well few artists
have been superior or even the
equal of Lewis, Yancey and Am-
mons on this particular style of
play. Lewis introduced boogie
woogie to West Coast years ago.

He's back there now dishing it
out and receiving the same ac-
claim that favored him on the
original. His story is one of boog-
ie woogie and what a story.

William Warfield in Africa
— The New York Times
ACCRA, Gold Coast, Aug. 27
— William Warfield, Negro bar-
itone, who was here on a concert
tour sponsored by the State De-
partment, will leave Africa to-
morrow by air for Nigeria after
a four-day visit. Mr. Warfield
came here from a successful
concert in Monrovia, Liberia. He
is accompanied by Otto Herz,
pianist.

Charlotte Holloman
booked in Cleveland

CLEVELAND — Charlotte W.
Holloman, coloratura soprano,
will appear Oct. 10, in Sever-
ance Hall on Euclid Avenue,
under auspices of St. Mark's
Presbyterian Church.

Following her Cleveland con-
cert, Miss Holloman will spend
two months in England making
appearances. She made her
Town Hall debut in 1954.

Bing calls
Ella Nat
greatest

NEW YORK (ANP)—Unhes-
itatingly naming Ella Fitzgerald
as the greatest female sing-
er of popular music today, Bing
Crosby told Ed Sullivan Sunday
night on TV that there was
nothing in the line of popular
music that Ella couldn't excel
in.

Bing says she knows how to
handle a ballad and can take
the most ordinary song and give
it meaning.

Citing her first famous num-
ber, "A-Tisket, a Tasket," Bing
did an impromptu take off on
the song and said "beg your
pardon, Ella."

At the same time, Crosby

bracketed Nat King Cole as one
of the top male vocalists.

Bing advised youngsters start-
ing out to sing to "sing some-
thing simple—take a song the

public knows, don't burden it
with over-arrangements, and
put your heart into it."

Musicians celebrate 25th anniversary

Brooklyn, N.Y. Sat. 10-27-56
BY CARL DITON

BROOKLYN (ANP) — The
Brooklyn Mu-Te-Or (Musicians,
Teachers, Organists) Branch of
the National Association of Mu-
sicians, Inc., celebrated its 25th
anniversary last week at the
Hotel St. George, at a banquet
attended by 200 guests.

The affair was a fitting cul-
mination of 25 years of
progress in the community's
classic music field.

Musically, the highlights of
the evening were the singing of
the Amonasro-Aida duet from
Verdi's famous grand opera,
by Amanda Kemp, soprano,
and Fred Thomas, baritone, the
first colored singer to win the
Metropolitan Auditions of the
Air, and now currently with the
New York City Opera Com-
pany; the violin-cello contribu-
tions of Lois Sweeney, with
Warren Sweeney, accompanist
in both instances; Ira Bror-
eton, pianist, NANM Inc. 1956
Eastern Regional Scholarship
runner-up; Mary Harden,
faculty member of Long Island
University, in stunning dramatic
characterizations; and the Ed-
na Gay Chorus.

THE AIDA DUET was in
keeping with the effort of the
NANM Inc. to pay tribute to
Verdi, the only famous compos-
er who, when creating colored
men's roles in operas, has
brought out his genuine charac-
ter as opposed to buffoonery.
Therefore, the idea of ac-
quainting audiences with the
beautiful Aida music, aside
from the frequently heard arias
is worthy of note.

Incidentally, Edna Gay,
through a downtown perform-
ance of the Aida role a few
years ago, is one of the four
Aidas paving the way to recog-
nition of colored opera singers,
culminating, after well-nigh a
half century, in the admission
of Camilla Williams, in Puci-
cini's Madam Butterfly, to the

New York City Opera, and Ma-
rian Anderson, in Verdi's Un-
Ballo in Maschera at the Metro-
politan Opera.

THERE WERE greetings from
the Rev. Chas. C. S. England,
rector St. Augustine's; the Rev.
John M. Ogburn, retired priest

of St. Cyprian's Episcopal
Church; and from Carl Ditton,
in behalf of New York City's
music educators.

Dr. Melville Charlton, recent-
ly appointed a councillor in the
American Guild of Organists,
presented citations.

DR. ROSCOE R. POLIN, of
Indianapolis, National NANM
Inc. President, was the guest
speaker; and Clarence Hayden
Wilson, of St. Louis, president
emeritus also offered remarks.
Dudley M. Archer, Mu-Te-Or
president, was toastmaster.

Etta Moten To Address Yale Wives

Jackson, Miss. New Haven, Conn. Feb. 27

Etta Moten famed Negro singer
and lecturer will give an informal
musical lecture under the auspices
of the Yale Dames at Sprague
Memorial Hall, Yale University.

Miss Moten, best known as a
Mexico concert artist, has
in recent years spread her fame
as a concert lecturer. Her "musi-
cal chats" have charmed audiences
throughout the middle-west. She
recently returned from a six weeks
tour of Kansas, Missouri, and Okla-
homa sponsored by the lecture-
concert bureau of the University
of Kansas, her alma mater. Cur-
rently, she is starred in her own
radio show, "I Remember When,"
heard three times weekly over the
Chicago N.B.C. station, WMAQ.

The Yale Dames is an organiza-
tion composed of the wives of stu-
dents in the various schools of the
university. The proceeds from
Miss Moten's program will be used
for the group's social service fund.
The major portion has been ear-

marked to adopt one or two Euro-
pean or Asia children through
the Foster Parents Plan, Inc. The
remainder will go for aiding other
international welfare projects.

After American P. 7 **an composer grosses** **over million dollars**

dat. 9-29-56
NEW YORK — More than a million dollars in record and sheet music royalties alone have been paid to Ivory Joe Hunter, young piano-playing singer-composer, it was revealed last week.

Hunter was in the process of making an accounting while completing arrangements for a change of managers to Wynn Cassner. While no details were available for use in the press, it was estimated that he stands among the top Tin Pan Alley writers in the matter of earnings at the moment.

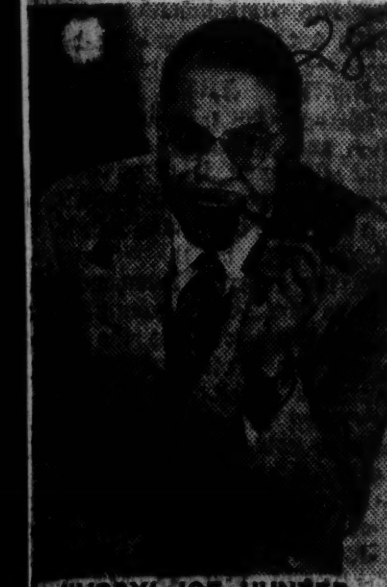
CHIEF REASONS for Hunter's growth in stature are his compositions, "I Almost Lost My Mind," and "It May Sound Silly."

Pat Boone, one of the current hot articles on the "rock and roll" front, uses "I Almost Lost My Mind" as a regular in his stage and air appearances. And his recording of the number is one of the most widely played of the day.

"It May Sound Silly" is among the better discs of the McGuire Sisters, and stands out among the popular tunes of the period.

ASIDE FROM his writing efforts, Hunter is rated among the top five of the Atlantic Recording Company's list of artists.

Atlantic recently began a campaign for publicizing Ivory Joe's latest platter, to be released October 1.



IVORY JOE HUNTER

Editor P. 2 **Downbeat Stan Kenton's Views**

28
CHICAGO — (ANP) — An editor of "Downbeat" magazine and scores of its readers were shocked last week when bandleader Stan Kenton expressed an outspoken "Jim Crow" attitude toward Negro musicians because they won too many first places in the magazine poll.

Jazz critic Leonard Feather accused Kenton, now on a tour of the Midwest, of racism in protesting results of Downbeat's fourth annual international jazz critics' poll.

Letters to the editor from all over the nation denounced Kenton with charges that "Jim Crow sits on his bandstand."

Kenton didn't do too well in the poll. He got one vote. From his point of view, too many Negro musicians won first places.

Downbeat said Kenton wired it the following telegram on Sept. 5.

"Just saw your fourth jazz critics poll. It's obvious that there is a new minority group, 'White Jazz Musicians'. The only thing I gained from studying the opinions of your literary geniuses of jazz is complete and total disgust."

In an open letter to Kenton, Feather said the telegram raised "doubt on your racial views."

Feather said his own doubts were strengthened by recollections on Kenton's failure to hire Negro sidemen over the years, his failure to use Negro musicians in special jazz series, and Kenton's statement on returning from Europe.

At that time Kenton said: "We proved to Europeans that white musicians can play jazz, too."

"Clearly this wire," Feather said, expressed long-bottled feelings, now uncorked and spilled in a moment of rare candor.

"Say it isn't so, Stan," Feather concluded.

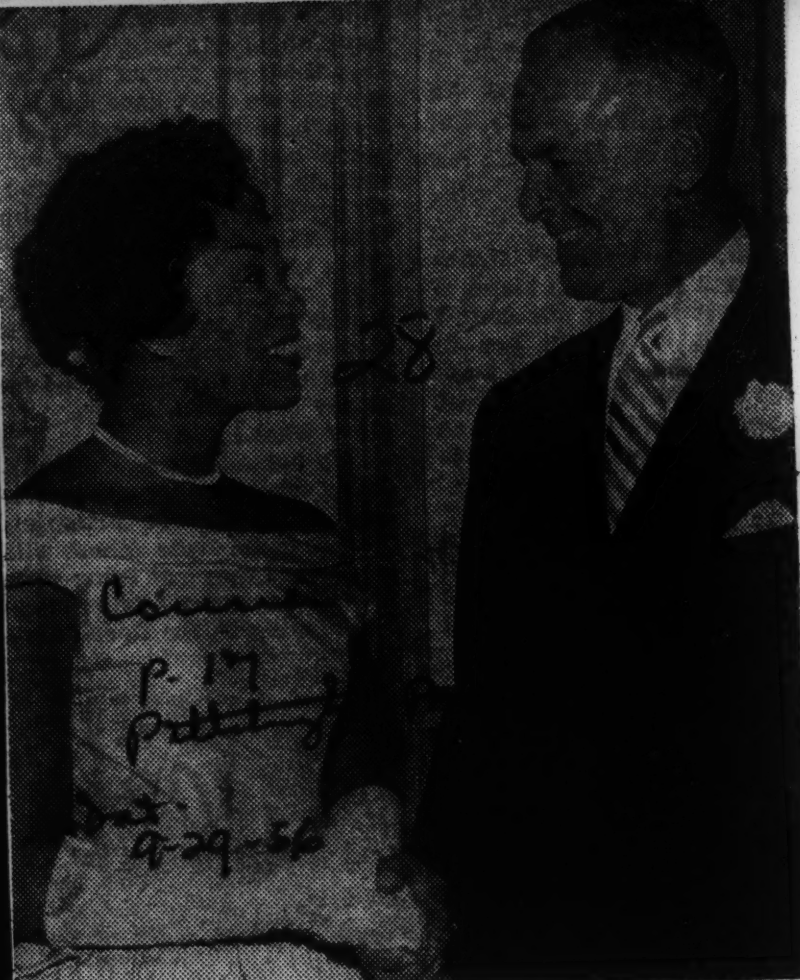
A Los Angeles man wrote "Downbeat":

"It comes as a shock to learn that Jim Crow sits on the Kenton bandstand. The shock is only slightly tinged with green."



Journal & Guide **Scored In Europe**

dat. 9-29-56
ST. LOUIS — A dancer-instrumentalist, Hubert Dilworth has just returned from Europe where he was the featured star in "Kiss Me Kate," in German. Mr. Dilworth is the first artist to be an accredited soloist behind the Iron Curtain. He was received in Czechoslovakia with great acclaim giving concerts in ten cities. U. S. Ambassador Johnson of Prague tendered a reception in Dilworth's honor at the American Embassy.



MEET IN SPAIN—American ambassador to Spain John Davis Lodge welcomes Miss Gloria Davy, talented soprano of Brooklyn, N. Y. at San Sebastian, Spain, where Miss Davy gave highly successful concert at music festival. Miss Davy sang program consisting of Negro spirituals, German lieder, Spanish, French and Italian songs.—Shankel News Service.



After American P. 2
EUGENE BRICE, bass-baritone who last winter was dropped from a New Choral society from segregationists, appeared as soloist on the fourth

concert of the famous Maymberg Series Labor Day, in New York's Central Park Mall. —(ANP)



CEYLONIAN CONCERTIST: Expecting to begin a series of concerts in the United States in May is Malinee Peris, pianist from Ceylon. In private life she is the wife of D. A. De Silva,

of the Embassy of Ceylon. She is pictured above performing on the Embassy piano.

United Press

Marian Anderson, Leontyne Price at Hollywood Bowl

Sat. 5-19-56
HOLLYWOOD (ANP) — Gay

tuneful musical nights will be intermingled with "Symphonies Under the Stars" when the Hollywood Bowl opens its eight-week season on July 10.

Special "show nights" are scheduled for three Fridays. They will feature Liberace, Nat (King) Cole and "Jazz in the Hollywood Bowl."

Noted symphony conductors will include Eugene Ormandy, Igor Markevitch, Wilfred Pelletier, Alfred Wallenstein, Izler Solomon, Brune Walter, Leopold Stokowski and Kurt Herbert Adler.

Saturday night pop concert conductors will include Johnny Green, David Rose and Paul Whiteman.

VOCAL SOLOISTS will include Marian Anderson, Inge Borkh, Leontyne Price, Birgit Nilsson, Renata Tebaldi and Richard Tucker. Paul Badura-Skoda and Walter Gieseking, pianists, and Zino Francescatti, violinist, also are programmed.

Pop concert soloists are named as Shirley Jones, Dan Dailey, Patricia Morison, Byron Palmer, Oreste, Dorothy Kirsten, Patrice Munsel, and many others.

conductors will include Johnny Green, David Rose and Paul Whiteman.

Pop concert soloists are named as Shirley Jones, Dan Dailey, Patricia Morison, Byron Palmer, Oreste, Dorothy Kirsten, Patrice Munsel, and many others.

Jazz Music Has Become Respectable

Daily World
June 5-29-56
Atlanta, Ga.
NEW YORK — Not too long ago, if you liked jazz you were expected to dress like a freak, to speak in juggling phrases that started with the word "Man," to call something "cool" when you meant "good," "square" if you meant "bad," and generally to behave like a runaway idiot.

Things have changed, reports an article in the June issue of Good Housekeeping magazine. Now it's all right just to listen, it's all right to like jazz and behave normally. It's even acceptable to take jazz

Anderson, Price, Cole For Hollywood Bowl

Chicago, Ill.
HOLLYWOOD (ANP) — Gay

tuneful musical nights will be intermingled with "Symphonies Under the Stars" when the Hollywood Bowl opens its interesting eight-week season on July 10.

Special "show nights" are scheduled for three Fridays. They will feature Liberace, Nat (King) Cole and "Jazz in the Hollywood Bowl."

Vocal soloists will include Marian Anderson, Inge Borkh, Leontyne Price, Birgit Nilsson, Renata Tebaldi and Richard Tucker. Paul Badura-Skoda and Walter Gieseking, pianists, and Zino Francescatti, violinist, also are programmed.

Saturday night pop concert con-

ductors will include Johnny Green, David Rose and Paul Whiteman.

At Boston University you can enroll in a course on jazz and get college credit for it. At New York University you can attend a series of lectures entitled "Jazz Giants."

It's no longer news that jazz may be heard at New York's Carnegie Hall. But the frequency with which these jazz concerts are given—just concerts, no dancing or screaming—is significant. Similarly, radio stations specializing in serious classical music, now present regular programs for playing and discussing jazz.

In short, jazz has become highly

respectable. It used to be the boy with the dirty hands whom you wouldn't let come into your house. Jazz was born in the gin mills, the dubious night spots, the after-hours clubs of New Orleans, Chicago and Kansas City, where drinks were watered and checks fortified. Now with clean hands, it is to be found in concert halls, the music conservatories, and by way of respectable LP recordings, in the nicest living rooms.

Whether or not this new-found respectability is beneficial to jazz music itself is a debatable question. Since jazz has fallen under the protective cloak of the intellectuals it is in danger of growing over-refined and precious. Much of the new jazz is cultivated, clever, and as cold as the logarithm table. But enough strong and intriguing jazz has been created to account for the upswing in its reputation.

U. S. Jazz Has Boom in Europe

Emanuel Sacks, staff vice-president of the Radio Corp. of America, said yesterday that American jazz artists were having "phenomenal sales" in Europe, after a visit to RCA's record factories in London, Paris, Rome and Madrid.

Mr. Sacks said sales were particularly high among American artists who make personal appearances in Europe. As an illustration, he said, four American jazz artists now were playing to packed houses in London. Also on the Ile de France was Jacqueline Francois, French

NEGRO MUSIC HEARD AT CHURCH CONCERT

The Margaret Bonds Chamber Society gave a concert entitled "Music of the Negro Composer" Sunday night at the Community Church under the sponsorship of the Women's Association. It was the third annual concert the Women's Association has presented under this title.

The members of the Chamber Society were all talented performers. Some of them, like the pianist, Miss Bonds, and the soprano, Naomi Pettigrew, are also composers.

Other members who appeared Sunday night were Ida Johnson, contralto; Laurence Watson, tenor, and the Cumbo String Quartet, comprising Stanley Hunt and Clarence Render, violinists; Selwart Clarke, violist, and Marion Cumbo, cellist.

Dr. Clarence Cameron White, Negro composer, spoke during the first part of the program. He gave a brief outline of some

of the achievements of Negro composers. He made no claim that the compositions on last night's program were masterpieces, but observed that they did show substantial talent.

Dr. White's point was borne out by most of the evening's offerings, which included works for strings by Dr. White, Ulysses Kaye and Chauncy Northern Jr., and songs by Miss Pettigrew, Miss Bonds and William Lawrence. One group of works seemed to contradict Dr. White's modest words. This was the opening group of Negro spirituals. Some of these, although their authors are unknown, are surely masterpieces. E. D.

Va State Grad Is Making Good As Gifted Pianist

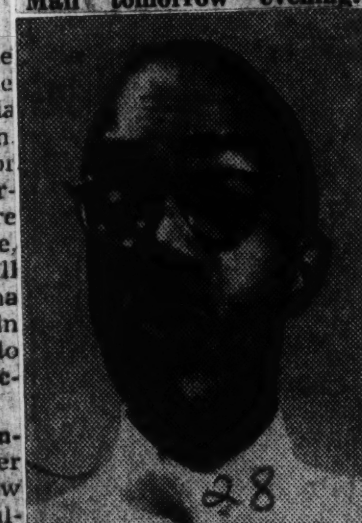
Petersburg, Va. — One of the most versatile pianist will make his first appearance in Virginia on Monday, April 23 at 8:30 p.m. when the renowned Billy Taylor Trio appears in concert at Virginia State College. As a more illustrious alumnus of the college, Taylor's return to Petersburg will mark his first visit to his Alma Mater since his graduation in 1942 and his subsequent rise to national and international acclaim.

Rated in last summer's downbeat poll in second place after the great Art Tatum, Taylor now seems destined for the universally recognized acclaim as a truly great jazz pianist. Of him George Simon, *Metronome*, writes, "The more I listen to Billy Taylor, the more he becomes quite definitely my favorite pianist." Wilder Hobson, *Saturday Review*, says of him, "He is the great jazz piano tradition - strength through grace and economy—a gift for modulatory melody, a delightful length of live—completely blends the modern jazz vocabulary with the traditional jazz spirit.

Born in Greenville, North Carolina, Billy began his music education at the age of seven in Washington, D. C., where he completed his public school training, enrolled at Virginia State College in 1938 and was graduated in 1942 with the degree of Bachelor of Science in Public School Music.



Bruno of Hollywood Eugene Price sings with the Naumburg Symphony Orchestra at Central Park Mall tomorrow evening.



Alfred E. Cain, conductor of Uptown Men's Choral at Town Hall today.

NEW YORK CITY
JUNE TODAY Sun. 9-9-56
UPTOWN MEN'S CHORALE, Town Hall, 3 P. M. Conductor, Alfred E. Cain; Ida Johnson, contralto; Marion Cumbo String Quartet.
Peter Go Ring Dem Bell (first American performance) Margaret Bones
Alto Rhapsody Brahms
The Feast of Pentecost J. P. Wagner
FREE HAND CONCERT, Music Cafe, Forest Park, Queens 3 P. M. Conductor.

Brother Joe May Here June 17

Brother Joe May, the thunderbolt of the middlewest, will headline the mammoth gospel concert at the Municipal Auditorium on Sunday, June 17, according to an announcement this week by the Rev. Herman Brown, popular New Orleans promoter of gospel shows.

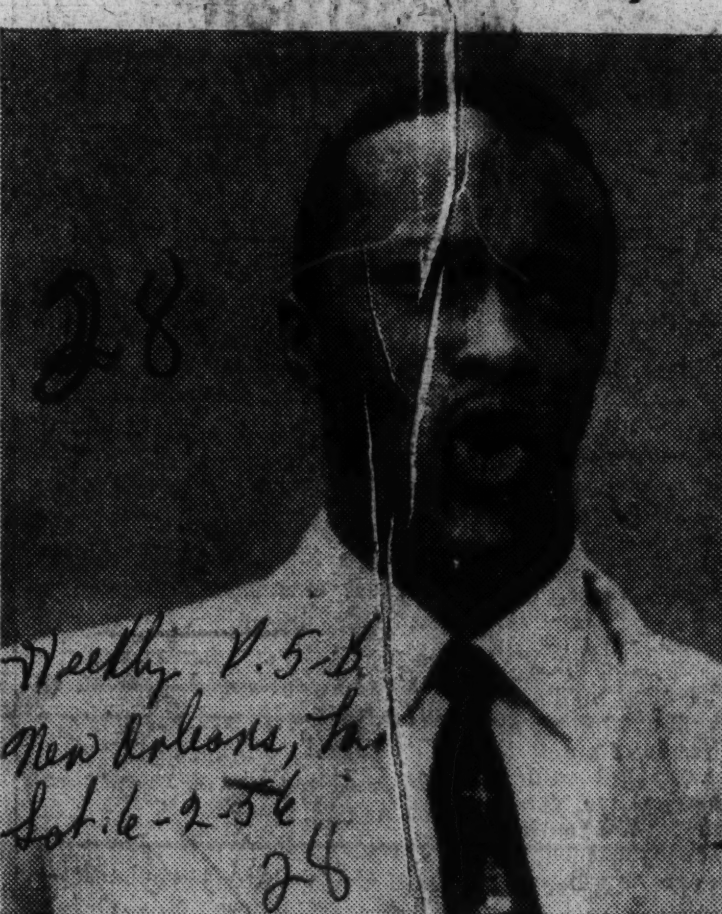
Others to be starred will be Herman Davis, the 11-year-old gospel singer; the Fiye Blind Boys of Mississippi with Archie Brownlee and Annette May, 16-year-old daughter of Brother May.

Also the Original Harmonettes of Birmingham, Alabama, featuring Dorothy Love, will be heard. Doors to the air-conditioned auditorium will open at 1 p. m. and the concert will start at 2 p. m.



Frank Davis, the famed baritone, will be heard in concert on Monday, July 16, at the Municipal Auditorium when the New Zion Baptist Church radio choir will be heard.

In Concert Here July 16



Marie Hunter
Afro-American
to sing at P. 18
Sat. 6-2-56
Williamsburg
Baltimore Md.
RICHMOND

Mrs. Marie Goodman Hunter, Richmond (mezzo-soprano) is a member of the 30-voice choir selected for the 1956 production of "The Common Glory," the symphonic drama of the Revolutionary War.

Appointments of choir members were announced this week by the Jamestown Corporation, producers of "The Common Glory" which opens its tenth season at Williamsburg June 23.

A graduate of Virginia State College, Mrs. Hunter is a music consultant in the Richmond public school system. She was among 13 new members added to the choir this year.

IN PREVIOUS years the choir has gained national attention. It has been heard not only in the production itself, but also in music festivals and other theaters and over the radio and television. "The Common Glory," Paul Green's prize-winning drama, will be presented nightly, except Mondays, until Sept. 2 in the Matoaka Lake Amphitheatre in historic Williamsburg.



MRS. MARIE GOODMAN HUNTER will appear in the choir of the "Common Glory" this summer when the annual production is presented in Williamsburg, Va. She will be the first of her race to appear in the production.

Rock and Roll-IV

New Music 'Too Bad to Continue Indefinitely,' Says Disc Executive

By PHYLLIS BATTELLE
By International News Service

"Rock 'n' roll" — the tortuous rhythm that makes dervishes of teen-agers and despondents of their parents—has a most muddled origin.

Some musicians say, frankly, that it is a poor white trash version of a music form called "rhythm and blues."

Others call it an off-shoot of western hillbilly.

"It is only logical to assume," said one classicist, "that it rolled out from under a rock."

Wherever it came from, its bawling, squalling beat has taken over the lion's share of most afternoon, and many evening, radio disk jockey shows.

Of popular records sold, rock-roll is featured in about 65 percent.

Disk jockeys who three years ago refused to play it, because they considered the passionate rhythm a bad influence on youngsters, have now been forced to take it up.

In Atlanta, one reported: "The people let you know what they want to hear and if you don't play it, you're out. Oh, we can 'push' certain types of music and help record sales along a bit. But we cannot censor music just because we don't like it."

"The public picks its meat. We've got to serve it."

It boils down to this, then: The teen-age citizens of America, like their parents before them, want their own peculiar music to dance to and talk about.

If the rock 'n' roll beat is a bigger fad today than "The Big Apple" was in their parents' day, it's because these teen-agers have more money to spend for records and dancing.

Mitch Miller, one of the can-

niest musicians in the recording industry, claims it's a direct off-shoot of the Southland "rhythm and blues" music.

"It's been going on for 50 years — maybe a hundred. Started down south. The kids who liked it down there used to call them 'cat songs.'"

★ ★ ★

Named by a DJ

MILLER INSISTS that when white musicians began to pick up the beat (a syncopated rhythm, in which the second and fourth beats are heavily stomped out) it took on a "ridiculous frenzy."

The words "rock and roll" have for decades appeared in Negro blues songs, and when white artists picked up the rhythm, it began to be referred to, in the record industry, as rock and roll stuff.

Then Allen Freed (a disk jockey from Ohio who came to New York several years ago) started a local show and titled it "rock 'n' roll." Its success was instantaneous and overwhelming.

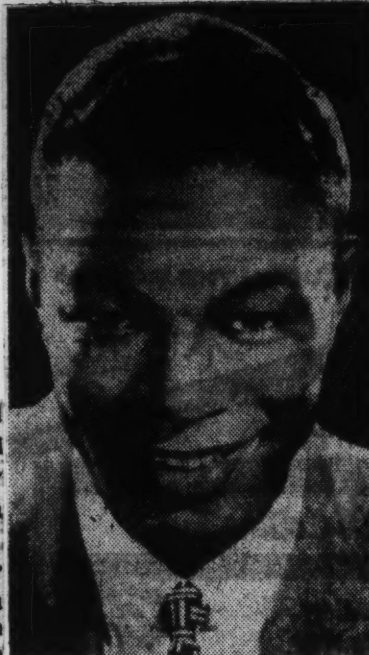
The kids had found their beat. And it was unofficially christened.

John McClellan of station WHDH, Boston, calls RR a "cheap imitation of the blues."

In Denver, they prefer to think the hillbilly influence is the strongest influence in the new craze. Ray Perkins, a popular local disk jockey, calls it "Rockbilly."

Whatever its uncertain heritage, it's making a lot of people a bundle of money. As a recording-company director told the Music Educators National Conference in St. Louis recently, it's like this:

"It will make tons of money for many people, and will last long enough to be a long-re-membered fad in popular mu-



NAT KING COLE
... refuses to 'rock'

sic. But it hasn't the substance to remain in the mainstream of jazz.

"Perhaps the most hopeful thing about rock 'n' roll is that it's so bad. It cannot endure indefinitely."

The music (?) has been banned in many cities in the United States because of riots which occurred during RR dance sessions.

In Alabama, a pro-segregation group put pickets outside a hall where a rock and roll revue was in progress — but minutes later there appeared another set of pickets with hastily-painted signs picketing the pickets.

Religious leaders in Boston have long urged censorship of RR, after a series of "incidents" in which high school and college students were injured by their companions who had worked up to what was referred to as "frenzy pitch" after an evening of dancing.

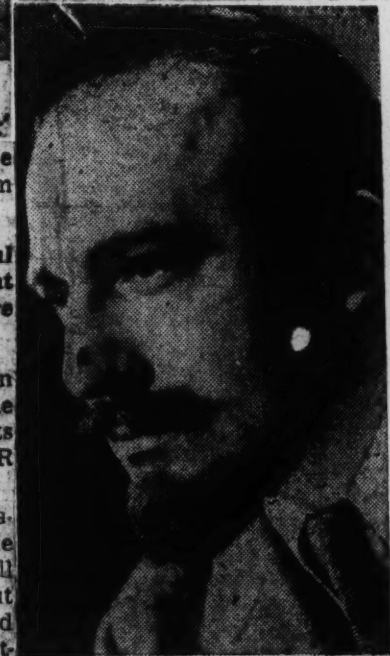
★ ★ ★

Disc Firms Blamed

JUDGE John J. Connolly, head of Boston's juvenile court, says "the climb in immorality among youngsters is shocking. Innocent girls get into trouble when they go unsupervised to record hops. Older boys, excited wise guys, sell them a bill of goods, and what happens is shameful."

There are, all over the country, adults who are seriously troubled by this strange, "hypnotic" fad. Others pooh-pooh its dangers and take the attitude that it is only normalcy for children in the 12-to-19-year age bracket to let off steam and kick up their heels.

Nat "King" Cole, the mellow-voiced singer who has managed to retain popularity with the



MITCH MILLER
... offshoot from South

it is that "in a few years, they'll look back hungrily at a growing-up period almost devoid of melody because the song publishers are mistaking youthful enthusiasm for musical taste."

kids though steadfastly refusing to "rock," laments the trend. But he does not consider it a spur to juvenile delinquency.

cy.

He blames record companies and song publishers for continuation of a "dull, unmelodic" fad.

"Publishers and record companies don't encourage embryo Gershwins and Cole Porters to write melodic tunes..." Cole says. "The teenagers have taken over the popular record business. They're on the threshold of adulthood. They're showing off, and there's a note of defiance in them occasionally."

The only lamentable part of

Musicians Allot Millions For Free Public Concerts

ATLANTIC CITY, N. J. (ENS)—President James O. Petrillo of the American Federation of Musicians said that \$3,600,000 would be expended from the music performance fund in 1957 for free public music concerts to supply work for many musicians.

He added that the 1956-59 allocations from the fund would approximate \$4,000,000. The fund is set up under contract with recording companies and radio networks who pay a percentage of gross revenue for "mechanized music."

Addressing some 1,300 delegates at the opening session of the A. F. of M's 59th Annual Convention, Petrillo said an appeal by members of a minority of Local 47, Hollywood Musicians, would be considered today.

The group, led by Cecil F. Read, of Los Angeles, has urged that money received for films released for TV or made expressly for that medium should go to the original performers and not into the music performance fund.

Read was expelled from the union for one year, and ten of his followers for one day. However, action was delayed pending an appeal at the convention, considered the Supreme Court of the union.

The Hollywood group is expected at the conclave and Petrillo said he would save his principal remarks for his "critics."

Declaring that the matter would be debated without recess until concluded, the musicians' president told the delegates:

"If you are not on a diet, bring your lunch."

Lewisohn books Satchmo, Belafonte, Warfield, Price

Afro-American Baltimore, Md. Sat. 6-30-56
NEW YORK—For the first time in the 39-year history of Lewisohn Stadium, the summer concert series will include a jazz night.

Louis Armstrong and his All Stars and the Dave Brubeck quartet will share the spotlight on July 14.

Marian Anderson opened the Stadium series last Monday night.

Other special events scheduled for the season which closes on July 28, include Harry Belafonte with William Lorin conducting on June 28. Milton Rosenstock will conduct for the Cole Porter Night, which will feature Dorothy Sarnoff, Martha Wright, Robert Rounseville and Conrad Thibault as soloists, July 21.

The 60th anniversary of the American Guild of Organists will be celebrated on June 27, and three nights later, June 30, a Johann Strauss night will be staged.

The annual Gershwin program which will be held July 9 will feature a condensed concert version of Porgy and Bess under Alexander Smallens' direction, with William Warfield and Leontyne Price in the leading roles.

There will be an Italian night on July 7, and the season will close with a Rodgers and Hammerstein night (July 28).



HARRY BELAFONTE



LEONTYNE PRICE

During that period, he (or his legal agents) collects royalties and is guaranteed the exclusive right to publish or sell his musical production.

HE IS thus protected against having someone else appropriate his work and commercialize it for his own benefit.

A copyright is granted for a term of 28 years, and it may be renewed one year before its expiration date for an additional 28 years. But after these 56 years, all protection is withdrawn.

749 S. 19th St., Philadelphia, an employee of a music publishing company.

A representative of the J. W. Pepper and Son, Inc., Mr. Dill is a musician himself, being quite adept with the trumpet and drums.

HE WAS personally associated with J. Rosamond Johnson, having met the musician-composer in 1946 in the office of W. C. Handy. They corresponded often until Mr. Johnson's death.

In his position with the music publishing concern, Mr. Dill is well known for his compilation of selected band compositions by colored composers.

Mr. Dill points out that few composers outlive the copyright on their works, due to the fact that they are usually up in age when they write the music.

One such fortunate composer was Jan Sebilus, responsible for the Finnish "Finlandia."

J. Rosamond collaborated on the Negro National Anthem with his equally famous brother, James Weldon Johnson who wrote the lyrics.

Rock and Roll Goes Overseas

Afro-American Baltimore
Whether the song Britishers

Jazz Wins U.S. Friends

Afro-American Baltimore, Md.
American jazz—hot, blues, Dixieland, bebop or rock 'n' roll—has at last been publicly acknowledged as the principal asset of American foreign policy.

In its efforts to get across a cultural message in Europe and Asia, the United States for years had been relying on serious classical music.

But then along came Representative Adam Clayton Powell with the suggestion that jazz music could do the job better.

State Department squares at first scoffed at the idea.

But Mr. Powell, who doesn't give up easily, kept prodding them until they finally gave in out of sheer exhaustion and shipped the No. 1 be-bopster, James "Dizzy" Gillespie and a racially mixed orchestra to the Near East and Europe.

The result was electric.

Everywhere they went the only problem was finding auditoriums large enough to house the new converts to the American viewpoint attracted by Dizzy's bent trumpet, rhythmic beat and unorthodox style.

The whining complaint of Louisiana's Senator Ellender that "this sort of thing does no earthly good" was drowned out by the loud and enthusiastic acclaim of American ambassadors, consuls and agents, who unlike the Dixiecrat senator, were on the scene to observe the amazing and satisfying results.

Long-hair classical music has its good points, but a wide, basic appeal is not one of them.

The young people, whether in Texas or Turkey, want something that is fresh, has spontaneity, makes them pat their feet and above all that best expresses the mood and tempo of our times.

like it or not — Rock and roll music is making inroads on the musical tastes of English teenagers.

After reading excerpts from American papers, some of which blamed rock and roll for starting riots and alcoholism among the youngsters, the British are viewing this new craze with alarm.

Frankly the older folk have absolutely no say in the matter.

DESPITE THE conservative element's claim that this isn't really music, a place at the hit parade of the top 20 records now being played in England shows nine of the top tunes to be rock and roll.

In second place is the Teen

pelvis) Presley has three records on the list, as has Bill Haley and his Comets.

ONE ENGLISH record reviewer says about rock and roll: "Personally, I think this rhythm is about as musical as the flushing of a sewer. I hope it soon gets the 'thumbs down' over here."

He goes on to quote a colored St. Louis disc jockey who says R. and R. is "ignorant type music."

The English cling to the notion that rock and roll is strictly colored people's music. While it may have been originated by them, the two greatest, and best-known exponents of the music are white — Elvis Presley and Bill Haley.

This same British reviewer attempts to draw a sharp dividing line between English teenagers and his American counterpart, claiming that the British kids would never go for this music.

I've got news for him — they already have!

Copyright expires on Negro National Anthem

Afro-American Baltimore, Md. Sat. 8-15-56
By RUTH JENKINS

J. Rosamond Johnson, who wrote the music for the Negro National Anthem "Lift Every Voice and Sing," was born on August 11, 1873.

Had he lived to celebrate his 83rd birthday anniversary, August 11, 1956, he would have seen his famous composition become public domain—that is, become a gift to the world.

Under the copyright laws, a composer's work is protected for 56 years.

"Lift Every Voice And Sing" was first copyrighted in 1900 by Joseph W. Stern and Co. In 1927, the copyright was renewed by Edward B. Marks Music Co.

In 1932, the copyright was assigned to the Edward B. Marks Music Corporation. The latest band arrangement by Robert Cray was copyrighted in 1947.

Since the anthem was first copyrighted in 1900, the year 1956 sees the copyright protection now withdrawn.

The significance of this year as related to the Negro National Anthem was pointed out by music-minded William Dill of



Pittsburgh, Pa.
Big Hit—Miss Louise Parker, twice winner of a Marian Anderson scholarship, graced the formal affairs of the 1956 Urban League

conference, in Cincinnati, with her singing. She is a contralto.

28 1956

2500 Jam Moscow Baptist Wedding For D. C. Girl in Porgy-Bess Troupe

Post Times
By Roy Essoyan

MOSCOW, Jan. 17 (AP) — Sport-
ing life and Serena were mar-
ried for the second time in one
of the biggest weddings Mos-
cow has seen.

There were
about 2500
spectators
jammed in-
side and out-
side the Rus-
sian Baptist
church.

The princi-
pals were
Earl Jackson
and Helen
Thigpen of
the American "Porgy and Bess"
company now performing the
folk opera in Moscow. Miss
Thigpen is from Washington,
D. C. Most of the spectators
were women, packed solidly in
the pews, aisles, galleries, and
on the stairs inside the church
and down the street for a block.

Jackson and his bride were
married yesterday in a civil
ceremony at a registry office.

Today the bride and bride-
groom had to elbow their way
into the church and the invited
guests were obliged to push and
shove to reach their places.

The bride's low-cut, yellow
brocade, spangled gown shock-
ed some of the congregation in
shawls.

"How can she wear such a
revealing gown in the House of
God?" gasped one woman.

Her neighbor quickly replied:
"It must be their custom. We
have our ways and they have
theirs."

Jackson wore a brown tail-
coat, adorned with a yellow car-
nation and brown suede shoes.

The 45-minute, double-ring
ceremony was translated phrase
by phrase into English by an in-
terpreter for Intourist, the So-
viet travel agency, who stood
beside the pastor, the Rev.
Alexi N. Karpov. Soviet and
United States newspaper and
newsreel cameramen record-
ed the event under blinding
lights.

Estin Mignot, trumpeter in
the "Porgy and Bess" orches-
tra, played a solo of "I Love
You Truly" and Lilvan Hay-

man, another member of the
cast, sang "Because." Then
Mignot and the church organ-
ist played Mendelssohn's wed-
ding march, followed by "Greet-
ings to You Friends," sung by
their choir of young Russian
girls.

After the Rev. Mr. Karpov
joined their hands and pro-
nounced them man and wife, he
told Jackson Russian custom
calls for the officiating clergy-
man to kiss the bridegroom.
Jackson grinned broadly as the
pastor leaned over and planted
a smack on his lips, then only
shook hands with the bride.

After their kiss, the bride
and bridegroom started to el-
bow their way out of the
church, shaking hands and
kissing the Russians as they
went.

Jackson turned to the foreign
correspondents, who served as
ushers, and yelled, "I do it."

A gala reception after the
regular evening performance at
Moscow's Stanislavsky Theater
was held at the famed Praga
Restaurant.

Music

2 Negroes
Score & Vocal
Triumphs
By LOUIS BIANCOLLI

Two fine examples of the
wealth of Negro talent now
available for America's opera
and concert circuits were
heard yesterday in Carnegie
and Town Halls, both young,
both sopranos, both very
good.

The earlier of the two
charmers was Ellabelle Dav-
is, who appeared on the
Philharmonic bill as soloist
in Lukas Foss' striking Bibli-
cal cantata, "The Song of
Songs."

The other was Charlotte
Holloman, one of several art-
ists taking part in the third
concert of this season's
Town Hall series by George
Koutzen's Knickerbocker
Chamber Players.

Miss Davis, who was a
dressmaker till a music-mind-
ed client "discovered" her
and arranged for her train-
ing, has moved far since her
debut a few years ago.

The voice was warm and
smooth yesterday, excellent-
ly applied in all its lavish
color, to the sensuous melo-
dic line devised by Mr. Foss
for his haunting treatment
of the verses.

Perfect Teamwork.
Dimitri Mitropoulos con-
ducted a typically vital read-
ing, so that the teamwork of
composer, soloist, conductor
and orchestra was just about
perfect.

Miss Holloman, a fetching
picture in semi-oriental garb,
was the poetry-inspiring hero-
ine of a "concert opera" by
Judith Dvorkin based on a
Chinese fairytale.

It was a rather fragile
score, this "Crescent Eye-
brow," with William Gephart
weaving a mild baritone line
and flute, harp and cello tak-
ing care of the rest.

There was a quiet charm
about its playful dialog, but
when Miss Holloman sang it
came richly alive in a happy
glow of fresh, young tone.

Also on yesterday's Town
Hall roster of soloists was
Sabine Rapp, who sang the
mezzo-soprano part in H. A.
Schimmerling's folklike "Ly-
rica Illyrica" in its native
Slavic.

For a good part of the way,
Miss Rapp was not quite
equal to the devious vocal
line, but in the finale, a lively
Macedonian dance theme,
both she and the accompan-
ing ensemble snapped to fine
attention.

Lady Conductor.

It was something of a
ladies' day considering all the
soloists on the distaff side,
plus the fact that the Town
Hall group had a female
batonist yesterday, Antonia
Brico.

Miss Brico, who has graced
many a podium in her time,
showed firm control and
seasoned style in Sibelius'
"Rakastava" Suite and Bach's
Fifth Brandenburg Concerto.
There, as in all other num-
bers including an alertly
blended trio by Joseph Good-
man, the playing was first-
rate.

Her song
had them
blushing

The girl is 18-year-old Shirley
Bassey. The song is "Who Wants
To Burn My Candle At Both
Ends?" They were both a sen-
sation in the London Show,
"Such Is Life." The audience
blushed — then applauded.

Shirley was born in Cardiff
Wales, the daughter of a West
African seaman, and is the
youngest of a family of seven
— five sisters and one brother.

She began singing profession-
ally two years ago, after work-
ing for eighteen months at a
salary of eight dollars a week
in a Cardiff factory.

While she was appearing at
a small Chatham theatre, she
was spotted by London show-
man, Jack Hilton, who snapped
her up immediately for an en-
gagement at the Astor Club.

When the star and the under-
study of a show then playing at
the Adelphi Theatre in London
were both stricken, Shirley stepped
in, on only 12 hours notice
and scored an instant suc-
cess in the role.

The English press were unan-
imous in their approval of Miss
Bassey.

The Daily Telegraph said "It
has a girl called Shirley Bassey
who nearly stops the show with
a song, which brought outrag-
ed mutters, then roars of shame-
faced applause."

The Evening News carried the
story under this headline: "Miss
Bassey, at 18, Is The
Belle of the Bawl."



The News Chronical com-
mented: "Her face, which in
smiling repose is that of a
cheerful urchin can assume a
kind of wild ecstasy and des-
pair as she sings of sex and
sin and the old rocking chair
which will have to wait for a
long time before it gets Miss
Bassey."

Even the very conservative
Daily Express joined in and

carried a story under headline
"Young Shirley Makes Men Sit
Up."

Television: A 'Festival of Music'

Times
Great Instrumentalists
and Singers Perform
Wed. 2-1-56
By JACK GOULD

GREAT artists and great music managed to survive Monday's "Festival of Music" over Channel 4. Presenting thirteen of the country's outstanding singers and instrumentalists, the ninety-minute program was in many ways infinitely rewarding and in others profoundly irritating.

On the sheer artistic achievement of the participants this lay quarter assuredly proposes no quibble. But in its attitude toward the uninitiated television audience and in the possible harm that it did to the cause of fine music on TV, the program seemed to go out of its way to invite major reservations.

New York
First, the pleasures, of which there were unquestionably many: Renata Tebaldi, soprano, and Jussi Joergling, tenor, in a scene from the first act of "La Bohème," a scene long enough to let the audience get caught up in a sustained mood. Artur Schnabel's rendition of a Chopin Polonaise, a complete and enjoyable entity. The spirituals by Marian Anderson.

If these were one viewer's special preferences, certainly the balance of the program was most unusual within the framework of TV. Gregor Piatigorsky playing the cello. Isaac Stern, the violin. Robert Peters in the Doll Song from "Tales of Hoffmann" and Blanche Thebom and Mildred Miller in the lifting Barcarolle. Rise Stevens in the Card Song from "Carmen." Jan Peerce and Leonard Warren in selections from "Pagliacci." And Zinka Milanov singing "Vissi d'arte" from "Tosca."

But in putting so many riches back to back, "Festival of Music" never really allowed its audience much opportunity to savor any individual portions. The stars, particularly until the last half hour, entered and left with such rapidity that there wasn't time for a viewer to establish an emotional association. The climaxes were so numerous that they were simply hard to assimilate.

In this respect the television staging did not help. At the

end of each selection the screen went blank in total stillness; the program cried out for applause from an audience. To have such major luminaries of the music world creep off in darkness is no way to refute the layman's uninformed notion that opera in concert may often be dull.

Charles Laughton was master of ceremonies and was burdened by an intolerable script. With great emotion he read lines assuring his audience at every conceivable moment that it was in the presence of greatness. He also was required to make it abundantly clear to the TV viewer that this was a night to approve of what was on the screen or else be an intellectual outcast. Viewers in the mass may not be musicologists. But condescension is always out of place on the home screen.

"Festival of Music" was both a worthwhile and important step in underscoring that there must be a place for the very best artists in TV.

But herewith one vote that the world of music not heed the small, shrill voices that abound in the home medium. Let it not indulge in unfortunate schmaltzy sugar-coating that can only detract from the immense contribution that it can make to video.

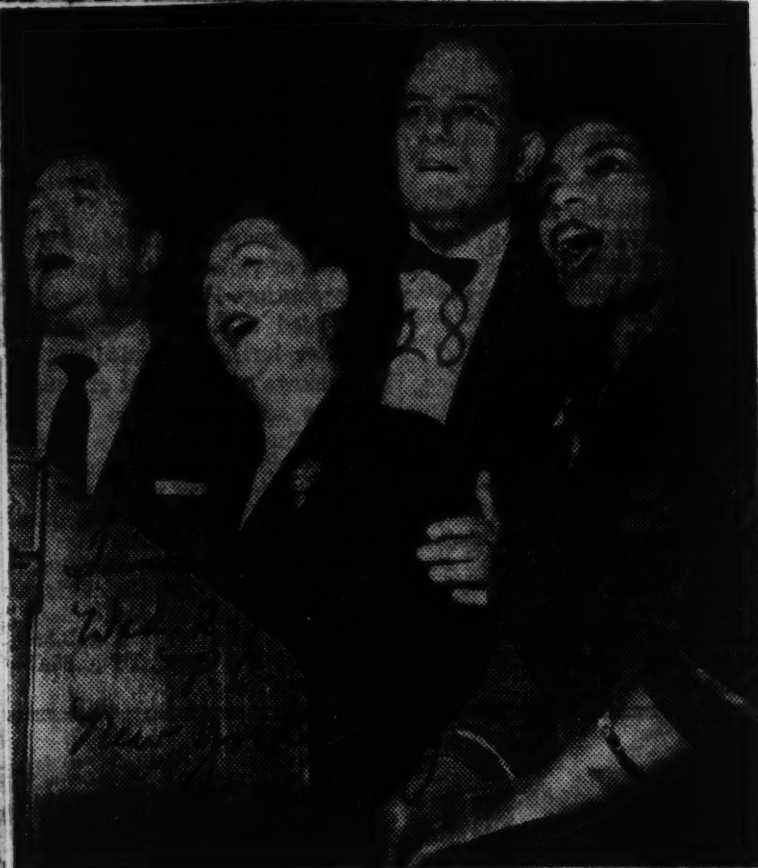
Bechet stampedes French cats
After American
Sat. 2-25-56

TOULOUSE, France (ANP)—Veteran New Orleans jazzman Sydney Bechet blew up a storm here last week, sending some 1,200 teenage hepheads into such a frenzy that they nearly tore down the concert hall.

For more than 90 minutes the clarinet wizard entranced the French youths with "Dixieland" and "Swing" tunes.

When Bechet blew himself out of breath, the crowd stamped and whistled for more encores. Then, after the musician failed to reappear, the youngsters streamed outside and began tearing down the posters and defacing the building.

Police arrived on the scene just as a large group reentered the theatre and began screaming for more music. The management turned off the heat and the building got so cold the fans went home.



Jan Peerce, left, Renata Tebaldi, second from left, Leonard Warren, Marian Anderson at "Festival of Music" rehearsal.

Only tan aspirant leads GI symphony
Afro-American Sat. 3-11-56
Baltimore, Md.

STUTTGART, Germany—Pvt. Henry Lewis Jr. of Los Angeles, Calif., was named this week new conductor for the Seventh U.S. Army Symphony orchestra from a field of 10 candidates. He will take up the baton of SP2 Ronald J. Ondrejka, present conductor, who leaves for his home, in Bellmore-Nashua, N.H., in a few days.

The nod was given Lewis by the judge panel of Dr. Hans Hoerner, conductor of the Stuttgart Philharmonic orchestra; Fritz Marczek, conductor of the South German Radio Symphony, and Prof. Wilhelm von Hoogstraten, former conductor of the New York Philharmonic.

Ten Seventh Army soldier-musicians auditioned for the prize post. Pvt. Lewis was the only colored candidate. Two white contestants tied for second and became assistant conductors.

LEWIS, NOMINALLY a member of the 73rd AAA Bn, has been attached to the symphony as contra-bass player and has been assistant to Ondrejka in conducting.

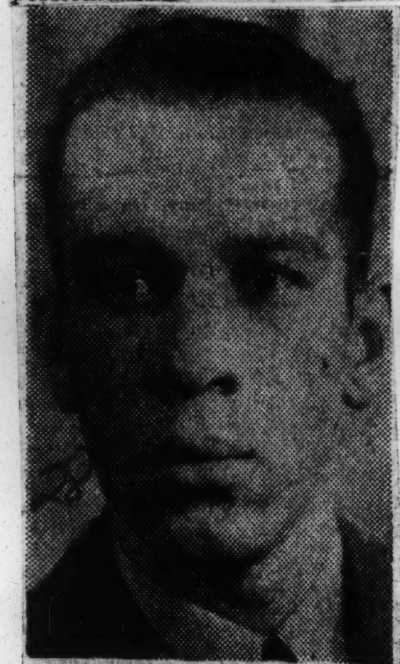
Born in Los Angeles in 1933, he started his musical studies at the age of four on the piano. When he was 13 he decided on the contra-bass for his musical career.

Playing with various youth orchestras, he received considerable attention and was granted musical scholarship to the University of Southern California.

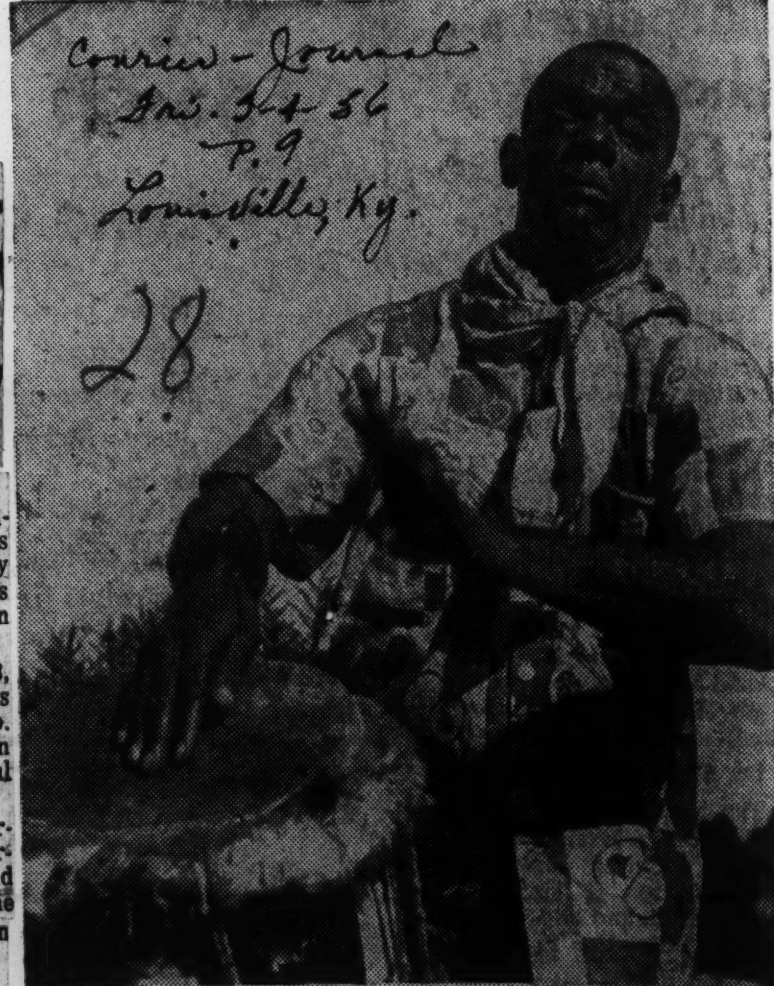
IN HIS first university year he played with various chamber groups and as a soloist, catching attention of Conductor Alfred Wallenstein who hired him for the Los Angeles Philharmonic Orchestra.

At that time he was the young-

est member of the orchestra and the youngest professional bass player in America. During his first year he played as soloist on national broadcast radio performances.



HENRY LEWIS JR.



DRUMMER MAN . . . Ti-Roro, Haiti's foremost drummer, is often called Gene Krupa of Caribbean. Ti-Roro uses his hands, elbows, feet when beating out rhythm.

Promising Singer, Betty Allen Sets Norfolk Date

Journal & Guide P. 23 Sat. 4-7-56
Norfolk, Va.

As a stellar attraction in a concert series that has already presented the Pearl Primus Dancers, Columbus Boy Choir and Players Incorporated, the Norfolk Division of Virginia State College now offers Miss Betty Allen, mezzo-soprano.

Miss Allen will be presented in concert in the College Little Theatre on Wednesday night, April 4 at 8:15 p. m.

MISS ALLEN has a glorious voice ranging from deep tones of sumptuous roundness to a top of thrilling vibrant expansiveness. The young singer from Ohio climbed rapidly to international fame. Her American milestones include the Whitney and Anderson awards, the Lewishohn Stadium, the New York City Center, the Boston Symphony.

Chosen to represent the United States abroad in a tour of 31 concerts, she was re-engaged immediately for 45 more. Her triumph was complete.

MISS ALLEN'S career was prominently launched when Charles Munch selected her as soloist with the Boston Symphony in Symphony Hall, at Tanglewood, and in Carnegie Hall performances of Honegger's "La Danse des Morts". She was also chosen by Virgil Thompson for the leading role of St. Teresa II in the Stein-Thompson opera.

Last season, Miss Allen scored successes on three continents. As a result performances this season have included recall engagements both here and abroad. In the past year she has concertized at the Salle Gaveau in Paris, the Teatro Lirico of Milan, and Carnegie Hall in New York. She has been heard in Algiers, Tunis, Bizerte, Guelma, Livorno, Brescia, Florence and in a 40 concert tour of France including engagements at St. Malo, Cognac, Brest and Bordeaux.

Miss Allen has appeared with the New York City Opera Com-

pany, was re-engaged by Fritz Mahler to appear with the Hartford Symphony again this season and is making her first Norfolk appearance on April 4 when she appears at the Norfolk Division, VSC, as part of her second triumphant tour of southern institutions of higher education.

Hazel Scott at End Of Concert Season

NEW YORK CITY—Hazel Scott will end her concert season next week after a series of twenty-three appearances in thirty-two days, then a "breather" at the Eden Roc in Miami for two weeks, and a few more concerts. Her final performance to be held April 13, the famous pianist will appear as soloist with the Toronto Symphony Orchestra.

Music Educators Conference in St. Louis Will Explore Range From Opera to Jazz

ST. LOUIS, April 13—Music ranging from a nationally televised presentation of Wagner's opera "Parsifal" to an exposition on jazz will be presented during the Music Educators National Conference, which opened here today.

It is estimated that 13,000 educators, students and others having connections with music will attend the conference, which will continue through Wednesday. Visitors from thirty-five foreign countries are expected.

Robert A. Choate, president of the conference and dean of the School of Fine and Applied Arts of Boston University, presided at tonight's general session.

Speakers at the session were Benjamin V. Grasso of New York, president of the Music Industry Council, which represents instrument manufacturers and music publishers; Miss Helen K. Ryan of Springfield, Ill., a member of the board of directors of the National Education Association, of which the conference is a part, and Howard E. Wilson of Washington, D. C., secretary of the educational policies commission of the association.

A dance is scheduled for tomorrow night.

Howard Hanson, director of the Eastman School of Music in Rochester, N. Y., and president of the National Music Council, will be the principal speaker at the conference's golden anniversary breakfast Sunday. His subject will be "Music Education—The Second Fifty Years."

The toastmaster will be Karl D. Ernst, chairman of the editorial board of The Music Educators Journal and director of music education for the San Francisco Unified School District.

The Indiana University Company will stage "Parsifal" Sunday night for a closed meeting of the convention guests. Earlier in the day, part of the performance is to be televised on the National Broadcasting Company Sunday afternoon program, "Wide Wide World."

The conference golden anniversary orchestra and chorus,

made up of 800 high school students from forty-eight states, will join in the festival concert Monday night. Guest conductors include Thor Johnson of the Cincinnati Symphony Orchestra, and Joseph E. Maddy, president of the National Music Camp at Interlochen, Mich.



Mrs. M. O. Carroll

By EVELYN BOYDEN
Mrs. Maudie O'Loughlin Carroll of Newark, N. J., a talented young organist, choir director and school teacher, is carving an unusual career in the Roman Catholic Church. A studious, petite mother of two children, Rose-Jean, 9, and

Denise, 6, she is a specialist in liturgical music played during mass in Catholic churches.

Her husband is a postal employee.

Mrs. Carroll was attracted to liturgical music, which many people consider "dead," when she found that it was relatively unexplored by colored people.

SHE HAS BEEN organist and choir director at Holy Spirit Catholic Church in Orange, N. J., where she directs choral groups during the evening with the assistance of Trinitarian nuns.

She came into the religious spotlight twice in a big way recently.

Last September, she was appointed to the staff of St. Joseph's Church in Newark, thus setting a precedent.

This was a tribute to her capabilities since she had previously taught at St. Joseph's parochial school and played for the masses.

THE SCHOOL has an enrollment of 750 pupils and choral work is part of the regular curriculum for those in the fourth to eighth grades.

Mrs. Carroll's duties include teaching three choral groups of 125 pupils to learn complete masses in Latin.

Last Oct. 30 the three groups of singers, dressed in red and white, won high commendation for singing the "Christ the King's Mass" after only three weeks of preparation.

MRS. CARROLL is a graduate of Seton Hall University, urban division, the New York College of Music, and the Gilman Organ Conservatory of New York.

She is the daughter of Mr. and Mrs. William O'Loughlin Jr. of 87 Mewton St., Newark, who migrated to the United States from the British West Indies when she was very young.

Describing how she was received by the pupils at St. Joseph's as their first colored teacher, Mrs. Carroll said: "They made an excellent adjustment although it was their first experience with a colored member of the faculty."



MISS BETTY ALLEN
To Norfolk April 4

Jazz Trouble

The enthusiasm of Europeans for American jazz was almost too much for Band-leader Lionel Hampton. Trouble struck during his midnight concert last week in Amsterdam's revered Concertgebouw. TIME Correspondent Israel Schenker called this communiqué:

Chicago, Ill.
Concert starts calmly, but oldtimers remember September 1953 Hampton concert at Concertgebouw: one boy hysterical; hospital; dancing on stage; wild

time. Manager said never again. Too shocking for home of great orchestra once conducted by Willem Mengelberg.

This time concert gets to halfway point without trouble. Then Hampton calls for *Flying Home*. Band responds. Music gets hotter. Saxophonist gets up for solo, squirms, twists, flops, lies on back, feet up. Critic for *Algemeen Handelsblad* makes note for next day's review: "Tenor saxophonist lies on ground and copulates with his shimmering instrument." Hampton rattles drumsticks on his soles. Calls out "Hey bob-a-reebob!" Crowd calls (Dutch accent) "Hey bob-a-reebob!" Fellow cries "Louder, louder!"

At each side of podium stand Concertgebouw funkeys, eyes popping. "Heathen cabal!" says one.

Audience now wildly prancing, dancing, flinging arms, tossing legs, screaming, shrieking. "Stop it," demands hall manager. Handkerchief jabbed into coat pocket, trim, with cold eyes, he strides to center stage, faces band. Holds up arms, band stops. Crowd doesn't—just gets wilder. Boos, whistles, stomps. Is Concertgebouw licked? *Ars longa?* No! Administrator plunges into corridor.

Minute later two black-booted city cops turn up. Hampton looked big, now looks small. Cops grab him. One each arm. Goes quietly. Band watches, bemused. Nobody else wants to jump into Lionel's den. Audience shocked. Screams and catcalls. Some laughter.

Backstage. Cops ease Hampton into dressing room. "And now cool off, father," says one, in Dutch. Hampton stunned. "What did I do? Arrested for jazzing," he moans. "Call the ambassador!" Tears off shirt. Washes. Puts on green wool shirt. Doesn't want catch cold. After 45 minutes go by, has cooled off. Police let him out. Band and Hampton drop into bus, churn off to Schiphol Airport and fly off. Real gone.

Said Hampton next day in France: "We were just doing a concert, just a concert. We started playing, and the kids started dancing all over the place. I thought they'd tear up the place. Then the police came in and said they were arresting me. I guess there were about a dozen police there arresting me." What caused all the trouble? "All the Europeans—they like that *Flying Home*. Sometimes I play it about twelve times in one night. There's a big epidemic going on over here for our jazz. They go for our heavy beat. It's just an epidemic. You can't explain it. Every night it's the same thing. Of course Amsterdam was the only place I got arrested."



Stokvis

BANDLEADER HAMPTON & SAXOPHONIST
"Cool off, father," said the cop.



WHAT LONDONERS call the "most unique and soul stirring choir" to hit Europe since the Fisk Jubilee group, is current-

ly sensationalizing over there now. The singers, coached by Avril Coleridge-Taylor, extreme right, is composed of

West Indians and Britians. The sextet is shown in rehearsal preparing for a "Command

Performance" before Queen Elizabeth and Princess Margaret.



WANNA MILLION DOLLARS? Here's how. Con Sol Hurok offices out of contract for booking this quartet of artists and

you'll be home free so to speak. They are opera stars Jan Perce, Leonard Warren, Renta Tebaldi and Marian An-

derson. They were top names in recent NBC-TV telecast of "Festival Of Music."

Olga James In 'Mr. Wonderful' Because He Himself Asked It

NEW YORK — (ANP) — Last season, a young girl, who had only a short time before entered the entertainment field, made her debut in Otto Preminger's film production of "Carmen Jones." Besides giving a notable performance, the young lady was also distinguished by the fact that the voice heard was her own. Miss James and Miss Bailey (Pearl that is) alone shared this honor.

We are referring to young Miss Olga James who recently made her stage debut in the Broadway musical, "Mr. Wonderful" and again we are privileged to hear her own lilting soprano voice, this time, as Olga says, "with a twist of tempo in it." It was through Olga James' appearance as Cindy Lou in "Carmen Jones" that Sammy Davis Jr. rediscovered her and suggested her to producer Jules Styno. Sammy and Olga had first met when she worked at the Club Harlem

in Atlantic City and strangely enough they are making their Broadway debut together in "Mr. Wonderful." Though there is this odd parallel in their lives they had to be formally introduced and are spending spare moments at rehearsals getting to know each other.

Contrary to the sweetness of her first public appearance in the film "Carmen Jones," Olga will blossom forth in "Mr. Wonderful" as the glamorous amour of Sam-

my Davis, jr. The Cinderella story runs true to form as Cindy Lou's gingham falls away and become the exciting chic creations of the show's costume designer, Robert Mackintosh. Mr. Mackintosh created the fabulous wardrobe for Lena Horne, and has been credited with designing Hildegard Noff's clothes in "Silk Stockings."

'Aida' presents largest Afro-American Baltimore, Md. tan cast in Met History

Apr. 3-17-56
By GLADYS P. GRAHAM

NEW YORK (ANP) — Verdi's "Aida," the most popular opera of them all was performed for the last time this season at the Metropolitan Opera. It was presented nine times during the season.

The largest number of colored stars in the history of the Met appeared before a full house.

Robert McFerrin, top baritone and the first on the Metropolitan Opera's regular roster, appeared as Amonasro, Aida's father, Zinka (Aida) (Milanov).

Nell Bankin was indisposed and her place (Amneris) was taken by the young and talented star Jean contralto from St. Louis. The singers were supported by the special colored chorus, among whom was Richard Kirby and the famed Met chorus.

THE MOST colorful scenes and dancing of the season were achieved by Zachary Solov famed choreographer and director of the Corps de Ballet, who discovered Janet Collins, the first colored artist ever to appear on the stage of the Metropolitan Opera House.

In addition to the tan ballerina Carmen de LaVallade, Adriane Vitale, Larry Boyette and Corps de Ballet artists.

SECURED through the school of Mary Bruce of Harlem, the young terpsichoreans were:

Robert Page, Leon Parks and Joan Parkes, Bobby Miller, Ronald Payne, Michael Gifford, Walter Thrope, Howard Clinton and Ellsworth Jones, nine well-paced youngsters from seven to nine years of age.

The youngsters completed nine

evenings with the opera as featured state.

Severest Friends

THE JAZZ AGE REVISITED. By George Harmon Knoles. Stanford University Press. \$3.

By Janet Sheps
Apr. 3-17-56

THE SUBTITLE of this book is British Criticism of American Civilization During the 1920's; essentially it is a descriptive bibliography of the field so described. The twenties were the heyday of the visiting celebrity and the woman's club lecturer, and Mr. Knoles' sources range from John Strachey to Dean Inge and include such trenchant observers as Harold Laski, Margot Asquith, G. B. Shaw, G. K. Chesterton, Aldous Huxley, Eric Linklater and Ford Madox Ford. Although some are dated, the quotations from these and other reporters make lively reading. E. V. Lucas, for instance, records how he was taken aback when, on an American steamship, the room steward said to a cabin boy, "Show this man number 231." "I had no objection to being called a man," Lucas says, "far from it; but after years of being called a gentleman it was startling." Speaking of American businessmen, Llewellyn Powys says, "These lick-pennies have not the mental development of a set of professional golf-players . . . Most of them hardly realize they are alive, before their

routine days, their routine thoughts, their newspaper-magazine-clubmen thoughts, come to an abrupt end, and they are carried away to a hideous vault, in a hideous cemetery, their coffins covered with ostentatious hothouse flowers, all wired together by commercial hands . . . " It is hard to see at this remove what he had against professional golfers.

Judging from the excerpts given in this volume, one of the more scathing British critics of the United States was C. E. M. Joad, who, when he wrote *The Babbitt Warren*, had never been to the United States and didn't care. But not all distinguished British visitors were critical: Chicago reminded Ford Madox Ford of a cathedral, and of course Galsworthy was sympathetic.

Although it is an intelligent and scholarly job (Mr. Knoles is a professor of history at Stanford University) the most it can do is to whet the reader's appetite for the original sources. Even after thirty years Americans might find Ford's two friendly books of essays illuminating and enjoy Eric Linklater's *Juan in America*, a novel written, incidentally, after he had been a Commonwealth fellow in this country. Certainly the satiric comedies of contemporary critics like Huxley and Waugh have taught us almost as much about ourselves as about their authors. Beside such vivid, cranky writing, the solemn books about national differences are pale.



Herald Tribune New York Sept. 4-21-36
 "YOU'RE HOWLING UP A STORM"—That's what Morty Nevins, a member of the Three Suns, musical group (playing the accordion), told five teen-agers who were singing their way home on a New Haven Railroad local. He helped the boys, who call themselves the Five Thrills, get an audition. Above the Thrills sing, accompanied by Mr. Nevins and their pianist. Left to right: Arthur Epps, Ben Peterson, Ben Todd, William Moore, their pianist; Richard Welch and Manuel Lewis.

Herald Tribune New York Sept. 4-21-36 **Singers On Train Win An Audition Commuter One Of 'Three Suns'** By Don Hogan

The Five Thrills rocked a New Haven train the other night as it rolled from Grand Central to Port Chester. Passengers from the second car crowded into the aisle of the first car; an elderly gentleman in a starched collar swore he'd never let his foot tap like that again; and the Thrills themselves were set to dreaming.

It began when the teen-age group started home after an evening's binge on a record-your-own-voice machine. The

songs they had recorded were all their own—words, music and harmony—all set to rock and roll, even the one called "Mambo Means Love" and especially "You've heard of a second childhood, well, we're going twice through the teens."

Get Encouragement

On the train home to Port Chester, where all but one is still in high school, they couldn't keep down the humming. With a little encouragement from their neighbors they were soon standing in the aisle and letting loose with "You Been Doing Me Wrong" with the fourteen-year-old tenor lead dribbling his notes against a rhythm background as carefree as the ball bounces over the words in a movie house sing.

The applause lasted half way from Mount Vernon to Columbus Ave. and the nods back and forth across the aisle continued all the way to New Rochelle.

From the back of the car a tuxedoed man carrying a shaving kit full of vines excused his

way through the crowd to sit next to the boys. After a couple more songs he was leading the applause and the nodding. "You're howling up a storm," he told the boys, "you're cool."

"Here's Your Chance"

The sixteen-year-old bass tumbled against the falsetto tenor in another song as neatly as a cat stalking a whippoorwill.

"You gone wild," the man said. "Now listen boys here's your chance." He started scribbling on a pad. "Tomorrow night, 6 p. m. sharp, 1650 Broadway. Be there."

"Man," said the boys in unison. "Me? I am Marty Nevins, one of the Three Suns. At 1650 Broadway is my brother, Al Nevins. He produces our records and a lot of others for RCA Victor. You going to be there?"

"Man," said the boys in unison again. "What time?"

"Six o'clock," said the boys together. "Sharp," added the bass.

Misses His Station

"This station stop is Rye," said the conductor, and Mr. Nevins, who lives one station stop back at Harrison rushed for the door leaving the boys frozen in various teen-age attitudes of jubilation.

"Man, oh man, is he crazy," said the leader of the group, the bass, Benjamin Tott. The tenor, Emanuel Lewis said, "I'm going to change my first name to Saint."

Then half singing, half talking, "And when we're rich I'm going to buy me a camel hair coat as soft as a baby girl," said Benjamin Peterson, who wore the most threadbare coat of all.

"And if anybody puts a hand on you," sang back Arthur L. Epps, "Tell him, 'Look out, man, you're going to muss the material.'"

Richard Welch, who is a store janitor after school, was too replete with joy to say anything but "That broom better learn to do its own sweeping."

Next day at six o'clock sharp and all shined up the boys were at 1650 Broadway. With them

was their pianist, William Moore, nineteen and the oldest, who "works the machine that washes the glasses" in a White Plains restaurant.

They were auditioned and applauded and told about show business. Come back, they were told, with more songs and try it again. They went with Morty Nevins to the Henry Hudson Hotel, 353 W. 57th St., where they sang with the Three Suns in the Voyager Room. Then Morty Nevins bought them ice cream and they started back to Grand Central singing as they went and slapping each other hard for wrong notes as a caution to do it right, "you never know who might be listening."

Mattiwilda Dobbs Sings At Town Hall *Pittsburgh, Pa.* NEW YORK — Mattiwilda

Dobbs, coloratura soprano, was presented to critical acclaim by So. Hurok at a Town Hall concert last Sunday. *P. 21*

Her performance featured five songs by Ned Rorem which were getting their American premiere, as well as what is believed to be the New York premiere of the concerto for coloratura soprano by Reinhold Gliere.

Mr. Rorem accompanied the soprano in his songs, and Paul Berl was the assisting artist for the remainder of the program which included works by Bach, Handel, Wolf and Villa-Lobos in addition to the Gliere concerto.



SINGS YIDDISH—Pretty and shapely Dagmar Craig, whose name does not bely her assets, has been winning many fans on the Miami Beach entertainment front with her unusual vocal presentations. She is particularly warmly received when she sings several numbers in Yiddish. She hails from Brooklyn.

Dr. Fred Hall To Lecture At Galesburg Music & Recreation Festival

Baton Rouge, La. Jan. 11, 1956
—Dr. Fred Hall, Chairman of the Southern University Division of Music, accepted an invitation from the Galesburg Recreation and Civic Association to be lecturer and guest conductor of a choral concert, when the Galesburg, Illinois citizens held their Annual Festival of Music and Recreation.

Dr. Hall stated that he was requested to give a lecture on, "The Romance of the Spiritual," a his-

toric exposition of the Negro Spirituals. On the same day, he conducted the City-Wide Choir in an evening of songs.

The Southern University Music Division Chairman has been heralded many time for his thorough technique and understanding of choral music. An arranger and composer of wide reputation, Dr. Hall, who came to Southern in September 1955, wells the competency of the institution's tradition of rendering fine music.

Mrs. Robbs, Lyric Soprano, Impresses Town Hall Audience

By CARL DITON For ANP

NEW YORK. — The large audience that gathered at Town Hall one evening last week was many times repaid in the search for a truly gifted singer who turned out to be Mary Robbs, lyric soprano.

Miss Robbs has had quite a few distinctions prior to this concert, to wit: soloist with the symphony orchestra of her native Chattanooga, Tenn.; soloist in Virgil Thompson's "Four Saints In Three Acts"; member of St. George's choir, following in the foot-steps of Harry T. Burleigh, who was the first Negro soloist to hold a membership, and is currently being schooled in opera at the Metropolitan. But this night she was on her own.

The singer has an exquisite voice. And although it has not yet fully ripened at either the top or the bottom, she did not fail to use it with unerring skill in interpretive phrasing and diction.

Purcell headed the program with his "Ah, How Sweet It Is To Love," "Nymphs And Fauns," and "Evening Hymn."

Chronologically, Mozart's "Mottet Exsultate, Jubilate" followed in four sections: Allegro, Recitative, Andante and Allegro.

Veering from the spiritually immortal German lieder composers, she chose Wold: Lebe wohl: Wenn du zu den Blumen gehst and Ich Hab in Penna einen Liebston.

The less effective French group comprised Debussy's La Mor Est plus bello, Romance, Green, with the addition of Faure's Claire de Lune, and Fleur Jetee, only in one of which, poignancy of unmitigated beauty seemed to have completely escaped Miss Robbs. Claire de Lune was taken much too fast.

For a climax, she evoked Richard Strauss' high tessitura-ed Fruehling, September, Beim Schlafgehen and Abendrot.

Miss Robbs was fortunate in being supported by pianistically brilliant Franz Rupp, Marian Anderson's accompanist.

There was an encore, unfortunately a very trite arrangement of Swing Low, Sweet Chariot.



THE TEENAGERS QUINTET

Youthful 'Teenagers' stun Tinpan Alley with hit tune

Afro-American Baltimore, Md.
Sat. 3-24-56

NEW YORK — Few people whose ears are battered by the jukebox and radio renditions of "Why Do Fools Fall In Love," will believe that the tune is the product of a 13-year-old junior high school boy's homework assignment.

Frankie Lymon penned the current runaway hit as a poem for his class in English composition. Today, little Frankie is the tenor lead for the Teenagers quintet, whose record of the song is well on the road to a million sales in a little over five weeks of merchandising.

The other members of the outfit are all 16, and all students at George Washington High School. They are Sherman Garnes, Jimmy Merchant, Herman Santiago and Joseph Negroni.

Nobody in the group can read or write a note of music.

They go over the lyrics of a song and, according to Frankie: "One of us starts singing something. The rest of us fall in and, if we like the way the tune went, we get a friend to write down the notes and make sheet music."

Frankie's mother works in a clothing factory; his father, who now drives a truck once sang spirituals with a group called "The Harlemaires." In school Frankie prefers basketball to all other things, though he's only four feet ten.

HE HAS A natural tenor voice and a natural gift for the rhythm of words. He's written a dozen poems and the Teenagers have thus far used four: "Two for 'Why Do Fools Fall In Love' recording and two for 'Come On Baby,' and 'Am I Foolin Myself Again?'" their second record, which hasn't been released yet.

"When the teacher tells me to do a composition I write poems," says Frankie "I write 'em when I got nothin to do. But only in school. Never after school."

Garnes, the basso, is six, four; his father works for Bendix Aviation and he's the only Protestant in the group. They all go to church as a matter of family habit.

Merchant's parents are separated, and his father supports his mother and his two sisters.

Santiago and Negroni are sons of Puerto Ricans. Herman's father is unemployed; Joe's works

in a spring factory. They're the nice kids we seldom hear about, typical of the majority of kids who aren't headlined by dope and larceny. It was Joe who first organized the group two years ago.

THEY GOT permission to rehearse in the Edward W. Stitt Junior High School from 7 to 10:30, and they still do. A professional vocal group, "The Valentines" heard them sing in the neighborhood streets, and brought them to George Goldner, head of a small outfit called the Rama and Gee Record Co., who signed them at once.

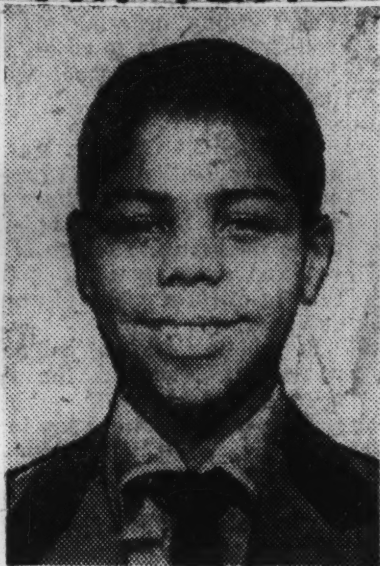
Ten days after they released their first disk on January 10 over 100,000 records were sold. Over 200,00 more have been brought since, and its still going Tin Pan Alley veterans were amazed at the maturity of the lyrics and the originality of the song.

Kahl Music handled the sheets, and Frankie was given an office with a piano in it where he sits and pecks out tunes to his poems after school.

THEIR FAMILIES were all incredulous about their sudden success. Joe Negroni brought home a record, but his name wasn't on it; and his father didn't believe it until the song was heard over the radio and their names were mentioned.

The parents of Sherman Garnes and Herman Santiago and Jimmy Merchant were just as skeptical. But the boys put their heads together and convinced them by bringing home their written contracts, and What did Frankie do?

"Oh my parents believe me right away," he says, "because when I was younger I sang in school plays, and I was never in a lop."



FRANKIE LYMON

Negro American Works Featured in Concert

By Carl Diton for ANP

NEW YORK (ANP) — Sunday was "red letter" day for many American Negro composers. The Women's Association of down-town Community Church, 40 East 35th Street, John Haynes Holmes, founder and incidentally identified with the founding of the National Association for the Advancement of Colored People, presented in an evening concert the Margaret Bonds Chamber Society; Naomi Pettigrew, soprano; Ida Johnson, contralto; Laurence Watson, tenor; Miss Bonds, composer-pianist; and the Cumbo String Quartet; Stanley Hunt, 1st violin; Clarence Render, 2nd violin; Selwart Clarke, Viola; Mr. Cumbo, violoncello. The concert dwelt exclusively on the works of Negro composers.

There has been much superfluous talk concerning the work of encouraging Negro composers, but very little action has ensued by comparison. However, this program most emphatically substituted deeds for words, in the serious manner in which their works were presented.

Considering the great length of the program, it was impossible to include some important composers and still give opportunity for younger ones to be heard. For instance, William Grant Still was omitted, and such important men as R. Nathaniel Dett and Hall Johnson were represented as arrangers rather than composers.

There was an interestingly devised opening sequential group of nine Negro spirituals: Miss Pettigrew sang William Lawrence's "Let Us Break Bread Together;" Mr. Watson, Edward Boatner's "On Ma Journey;" Miss Pettigrew, Boatner's "Soon A-Will Be Done;" Miss Johnson, John Work Jr.'s "This Little Light" and Dett's "Po Me;" Mr. Watson, Hall Johnson's "City Called Heaven;" Miss Johnson, the same composer's "Ride On King Jesus." These renditions would have been still more impressive had the audience in toto read the program note stating that there should be no applause until the cycle had been completed!

the cycle had been completed.

Dr. Clarence Cameron White, whose Haitian opera "Ouanga" is to be presented by the National Negro Opera company shortly at the Metropolitan Opera House, gave a brief summary of earlier Negro composers, beginning with such ballads as John Bland's "Carry Me Back To Ole Virginny" after which followed Dr. White's "Levee Dance" for violin, "Legende d'Afrique" for cello, and a trio for violin, piano and cello in C minor.

Community Church Presents Daily World, Tues. 5-8-56 American Negro Music Works Atlanta, Ga.

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Dr. Clarence Cameron White, whose Haitian opera "Ouanga" is to be presented by the National

The 'Fess Whatley Story'

BY JAY SIMS

(Editor's Note: This is the story of John T. Whatley of Birmingham's Parker High School, who came from the field of music where his name has be-



J. T. (FESS) WHATLEY

come a legend.)

For well over a quarter of a century, the music world has been well-supplied with artists who are the products and proteges of a neat and trim little man, affectionately known as "Fess" Whatley. His real monicker is John Tuggle Whatley, who without a doubt has taught more men and women now operating in the field of popular music than any other person in the world.

"Fess" was born in Tuscaloosa, Alabama and in the early days of his career came to Birmingham to enter school at Tuggle Institute, headed by the late Mrs. Carrie Tuggle. Incidentally, one of the schools in the city is named after this great lady. It was here that "Fess" started to develop a technique on the trumpet that was to become known throughout the band world as the "Fess Whatley Tone."

During World War I he came to Birmingham as an instructor at Industrial High School, later to become Parker High and started the first real organized brass band ever organized among Negroes in the city. Oldtimers well remember the huge open-air Community

Songs and concerts that were such morale lifters during that period. The newly-organized band was the main attraction at these regular events. All through World War I "Fess" led his boys in numerous parades and concerts throughout the south. From then on the organization was in such constant demand that it was difficult to fill all the engagements.

Upon graduation, a great proportion of the boys who left the band went on to the professional field of which we shall speak later.

In 1924 a new school was built in Birmingham, which subsequently was to be known as Parker High, the largest all-Negro high school in the world.

With larger student-bodies, "Fess" had more material with which to work and he started in to develop one of the greatest organizations of its kind ever known. So renowned did the band become, that the National Organizations of the Pythians and Elks unofficially adopted it to provide music at the respective national conventions of the organizations and for many years one of the features of the parades was "Fess" and his stellar bunch of musicians.

And through the wars, a familiar collective figure has been that of the Parker high school band going through its maneuvers helping in the interest of morale boosting. In the early years, as a side-line "Fess" organized a group to play for social events, dances, etc., and with his usual thoroughness, he built one of the finest dance bands ever known. The orchestra became so much in demand, that to get a date with them you had to put in your bid months and on occasion a year in advance of your scheduled party or event.

Throughout the world, the name of "Fess" Whatley is well known through the many top musical performers he has taught. There's scarcely a big-name Negro band in the world who has not had at one time or the other one of "Fess" proteges. The number is legion and among them are some of the finest in the world.

If such were feasible and possible there would be little or no difficulty to get his many former pupils to erect a monument to one of the

greatest teachers of band music in the world.

Satchmo's King; What Of Hamp? That's The Story From Abroad

Dependin' on the Chicago, Ill. date 3-3-56
Paris—(ANP)—Old "Satchmo's American Embassy, has elected to take a similar post in the Far East.

(Louis Armstrong) recent appearance in Paris is still the animated subject on the lips of many Parisians, and well it may be. The Hot Club of France, an organization of Jazz hounds, honored him as the best jazz artist of the year. Emblazoned on the trophy awarded him were the letters P.O.P. Parisians affectionately call Louis "Pop". When you stop to consider that the Hot Club generally makes two such awards each year old "Satchmo's achievement is all the more remarkable. We asked the president of the club to when the second award would be made. His reply: "To nobody, Armstrong gets them both. No one else was even close." That was good enough for us; judging from the Standing Room Only signs hung out at every appearance of Satchmo at the Olympic Theatre, we could readily understand his popularity.

Lionel Hampton's band blew in to Paris amidst great fan-fare, and, although it drew large crowds at the Music Hall, people weren't breaking down all the doors to get in. Some vacant seats could be counted at each performance. More than one Parisian has asked us the one question we couldn't answer; "What's the matter with Hampton's band?"

Art Simmons, nimble-fingered expert on the ivories has switched his activities from Down Town Mars club to the Hotel des Etats-Unis out Montparnasse way, and is taking his followers with him. Which doesn't make Walter Bryant, former G-I, now running the show at Etats-Unis, the least bit mad. Night lifers are crediting Bryant with a shrewd move.

The American Embassy is about to lose two of its glamour gals, Marcella Bryant and Susan Maynard. Their tour of duty will be ending here soon. Hope they got reassigned here.

Lem Graves, U.S. information expert, just returned from the Winter Olympics at Cortina, Italy.

Jimmy Owens, code clerk at the American Embassy, has elected to take a similar post in the Far East.



Music Hath Charm—Tennessee State U.'s "Miss Charm," Jacquelyn Davies, of Greenville, Miss., pays close attention to what Milton Katims, conductor of the Seattle Symphony Orchestra, has to say about the score of Brahms Symphony No. 2 in D major. Mr. Katims was guest conductor when the Houston Symphony Orchestra appeared on the Tennessee State U. lyceum recently in Nashville.



EVERETT LEE

... conductor



NATALIE HINDERAS

... pianist

Famed Pianist, Conductor to Appear in NAACP Benefit May 6

CLEVELAND — Talented and nationally famous Natalie Hinderas, pianist, and Everett Lee, one of the outstanding conductors of the country, will appear in joint recital at Severance Hall, May 6, under the direction of a concert committee of Clevelanders for the benefit of the NAACP.

The steering committee met Wednesday night at Kappa House to meet the artists and to announce committee chairmen and plans for the concert. Miss Hinderas was unable to be present but the celebrated Mr. Lee flew in for the meeting, having just returned the previous day from a tour of Spain. Mrs. Russell Davis is general chairman. Her co-chairmen are Mrs. Robert Morgan and Mrs. Rhonda Throat.

Miss Hinderas is a graduate of Oberlin Conservatory of Music and a Cleveland. She has studied under several of the most famous teachers of the piano, such as the late Madame Samarov. She has appeared in concert all over the country, and has played with the Cleveland Women's Symphony Orchestra several times, as well

as the National Symphony Orchestra.

Mr. Lee is also a native Cleveland, a product of the public schools and the Cleveland Institute of Music. He graduated from Juilliard School of Music, and has studied with the masters in his field. He was made conductor of the New York City Center Orchestra in April, 1955, and has directed Columbia University's orchestra workshop. He has also been a guest conductor in Tanglewood and traveled with "Carmen Jones."

The May concert, in which Miss Hinderas will play, and Mr. Lee will conduct the Women's Symphony Orchestra, will be THE event of the spring season, socially and culturally.



—Associated Press Wirephoto

JIMMY ROGERS

... he's long gone

'Real Crazy'
Jolly Rogers
Drums Away
All-Time Nonstop

Record His Goal

COLUMBUS, Ohio (UP) — Jolly Jimmy Rogers broke the world record for beating the drums Thursday but he kept right on tapping his way toward a "record that won't be touched." Rogers, tapping away like he had just started, said "I feel real crazy. I think I can go right up to Saturday."

The hefty, 26-year-old professional drummer didn't miss a beat as he passed the old mark at 7:12 a.m. while television crews filmed his record. The old time was 67 hours, 11 minutes and 47 seconds, set by Sam Ulano, Bronx, N.Y., last year.

The 240-pound drummer showed little sign of fatigue as he sat in his window at the Coyle Music Center here, and a doctor who examined him said he "must be from Mars." His physical stamina defies imagination. He has been pounding away since Monday noon.

During the night he broke the monotony with a 20-minute drum solo to amuse crowds that jammed the store. Outside, streams of cars threatened to tie up traffic.

Alan Abel, his contest manager, said one agent wired an offer for Jimmy and his wife to team up for a booking at Las Vegas, but Rogers was not enthusiastic.

Rogers said he feels fine and doesn't think he will need to rest up after his session is over. He said the two meals of high protein content he gets each day have kept him in good shape.

Music educators will talk jazz

ST. LOUIS—The role of jazz as a moving force in American music will be studied at the Music Educators national conference, to be held here April 13-18. Dean Robert A. Choate of Boston university, conference president, said the organization which represents 30,000 of the nation's music educators "never discussed jazz in any phase before. But we have discovered that you can not discuss music in America without bringing in jazz, this indigenous American music appreciated more overseas than here at home."

"We cannot stay within the little tower of the classroom," he added. "Any good school teacher must know something about jazz. It's the idiom of our youth."

To present a brief study of jazz, George Wein and Rev. Norman O'Connor will appear at a two-hour general session. They will trace the history and development of the art form, and musical illustrations will be offered by a group, possibly the Dave Brubeck quartet.

Jazz Train appears set for long stand in Paris

Afro-American
Sat. 1-7-56
By OLLIE STEWART

PARIS — "Jazz Train," the fast-moving two-hour show which crossed the channel from England and opened here December 21 at the Apollo Theater, seems to be loaded with talent and loaded with audience appeal. It looks like staying in town for a good long time.

"Jazz Train," first seen on Broadway back in 1950, and revived early this year in London, is described as "a cavalcade of songs and dances throughout the ages." It traces the history and development of jazz from the beating of African drums to what you get these days at Bop City in New York City—and does a good job every step of the way.

Baltimore
OPENING IN Paris after a week of intensive rehearsals—because of the addition of several new faces not seen in New York or London—the show gave Parisians their first good look at a first-rate musical revue from uptown in Manhattan.

The French applauded "Four Saints" and "Porgy and Bess"—but they let themselves go with "Jazz Train." They weren't awed or spell-bound. They just had a good time, judging by the way they kept asking for more.

The cast is young, and hard working. The revue is fast, well staged and if you'll pardon an overworked word—colorful. The music and dancing at times is spectacular. Then there's the international angle: Most of the company come from the USA, but others were born in such places as Egypt, Jamaica and Hammersmith in London. Songs are sung in English, French, Patois and Yiddish.

THREE CAUCASIANS have a hand in the production. Mervyn Nelson devised, wrote and produced the show. Original music is by J. C. Johnson, who did the lyrics to music by Fletcher Henderson in the Broadway production. David MacMacklin is musical director and wielder of the baton in the orchestra pit. The musicians are French.

It seems almost unfair to single out certain persons in the show for special mention, but after saying that everybody is good, let's just add that some are extra good.

FREDDYE MARSHALL, star of the show, if you must have one, is very good. And looking good doesn't do her any harm whatever. Many a bald head nodded every time she opened her mouth. Next you could mention the Chocolateers—Paul Black, Eddie West and Jimmy Walker. They've been together since 1937, and if you will name a good spot in show business, I'll bet they've worked there at one time or the other.

Remember Ruble Blakey? He worked in Baltimore (Royal Theater) with Leonard Reed so long that most people think he comes from the Monumental City. Well, he came over especially for the Paris production, and sings and dances with a will. Then there's Beatrice Reading, last seen here with Lionel Hampton. A real professional when it comes to putting a song over.

BUT THE WRITER'S special nod goes to a newcomer, Virginia Capers. A product of Juillard School of Music, Virginia was discovered here in Paris, where she was working next door to the Apollo in a club called the Bagatelle and singing in Yiddish.

She has been in Paris since last September, and can probably stay as long as she likes.

Richmond Musician Feted For Over 50 Years Work

Journal & Guide
Sat. 1-7-56
By ALICE JACKSON HOUSTON

RICHMOND, Va. — Joseph Matthews, Sr., for many years a leader in the musical world of Richmond, was honored with a stirring presentation of "This Is Your Life" sponsored by the Junior Matrons of the Fifth Street Baptist Church.

The affair was held in the church auditorium with Mrs. Doris Robinson as mistress of ceremonies. Friends and associates of Mr. Matthews praised him for his years of service to the Richmond community.

FOR MORE than 50 years, Mr. Matthews has been associated with Fifth Street Baptist Church as member and director. He has been director of the Sabbath Glee Club since 1912—a total of 53 years. He has also been associated as director of the Fifth Baptist Church Choir, Moore Street Baptist Church Choir, St. John Baptist Church Choir, and the Quioccasin Baptist Church Choir. He has also worked with other musical groups, including the Silver Bells Chorus, which he organized.

First to be presented during the "This Is Your Life" program were the members of the family which included Mrs. Matthews, his wife; their sons, Joseph, Jr., and Carl; only daughter, Grace; and daughter-in-law, Marian, followed by Mrs. Mary W. Payne, a long-time friend of the family. Mrs. Marie Jasper followed and made appropriate remarks.

GEORGE PETERSON, Jr., who was associated with Mr. Matthews for more than 30 years at the Federal Reserve Bank, read a letter and presented two silver dollars. Walter Bishop, program manager of Station W. RVA, recalled the first appearance of Joseph Matthews and the Sabbath Glee Club over that station 30 years ago.

George Clarke, radio commentator, read a poem in recognition of his devotion to duty, and the Rev. T. J. King recalled his early days in the church when he first heard the Fifth Street choir sing. Deacon Richard Thompson, organizer of the Sabbath Glee Club, recalled the early days of that organization when the group met in 1912 in the basement of First Baptist Church.

MRS. LILLIE R. Thomas spoke of the city-wide effort to honor Mr. Matthews in 1938, at which time many contributions were received for a down payment on a home. This program, of which Mrs. Thomas served as chairman, culminated in a program at the City Auditorium. Mrs. Thomas also read a letter from D. Tennant Bryan and presented his check.

The Rev. C. C. Scott spoke of Mr. Matthews' services to Fifth Street church and choir, and the inspiration of his life to others who observed him as he gave unselfishly of his time and effort. The Rev. R. S. Anderson praised him for his work with the Fifth Baptist Choir.

JOHN LEWIS, president of the Choir Leaders Guild, represented that organization and the choir of the Quioccasin Baptist Church.

Solos were sung by James Cheatham and Luther Cosby. The Sabbath Glee Club sang two favorites, and the Fifth Street Choir rendered a selection which Mr. Matthews rendered often: "Life Is Like a Mountain Railroad."

Selections were also rendered by the choirs of the Moore Street Baptist Church, the Fifth Baptist Church, St. John Baptist Choir, and Quioccasin Baptist Church, and the Music Master

Quartet. Walter Graves served at the organ.

A BOOK OF letters and money, made up of contributions from the organizations of the church, choirs of the city, and many friends, was presented to Mr. Matthews. Mrs. Evelyn Steward Taylor, president of the Junior Matrons, expressed the joy which the Junior Matrons derived from conducting the project. She also introduced Mrs. Edith Hutson, program chairman, and the officers, members and sponsors of the Junior Matrons.

A reception followed the public program in the church's lecture room.

Negro Folk Music Named "World's Most Beautiful"

NEW BRUNSWICK, N. J. — The Rev. Daniel L. Ridout, administrative secretary of the Baltimore Area of The Methodist Church, was speaker Sunday (January 8th) at the weekly meeting of the Wesley Foundation of Rutgers University.

Speaking on "Negro Spirituals," Mr. Ridout told of the history and development of "the world's most beautiful religious folk music." He gave varying opinions of authorities on the sources from which Spirituals came, but declared that whether they were of African origin or whether they were influenced by the music the slaves picked up from their white masters, is "of no more importance than that Abraham Lincoln was born in a log cabin or Booker Washington on a slave plantation."

The contribution of the Spiritual to American folklore and its place of pre-eminence in the history of musical art are of final importance, he said.

"Negro Spirituals" Best Folk Music, Declares Speaker

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SONG WRITER

Prof. Edward Snead, Alabama State College faculty member, has done a repeat performance in producing another hit tune, "Jumping With Daddy," released by Victor. He already has six songs that have been accepted. He plans to teach in France but will return to the local college in September.

MUSIC LEADER HONORED — Joseph Matthews Sr., well-known Richmond music leader was honored recently for more than 50 years of service given in the community as choir director and director of the Sabbath Glee Club of Richmond. He is shown above with members of his family.

In the foreground are Mrs. Joseph Matthews and the honoree. Left to right, in the back row, are: Joseph Matthews Jr., Mrs. Marian Matthews, daughter-in-law; Carl Matthews and Miss Grace Matthews.

Alabama State Professor Has Sixth Hit Published

Advertised P. 6-6
Fri. 2-10-36
Prof. Edward Snead, Alabama State College faculty member, has done a repeat performance in producing another hit tune in the music world. This time the popular musical composition is "Jumping With Daddy" which has been released by Victor. Piano Red, nationally known radio and TV star, introduces the number with all the artists and appeal.
Montgomery
This selection has no lyrics, just beautiful music which touches the hearts of old and young and transforms thoughts to dreams and sweet memories to Professor

Snead's most recent hit.
"Jumping With Daddy" is a follow-up of "Pay It No Mind," which is reaching a new peak in popularity at music counters, and juke boxes all over the nation. Piano Red predicts that "Jumping With Daddy" is in for equal reception.
Professor Snead is prolific in writing songs as Frank Yerby is in composing novels. He just "overflows with powerful emotion" and before he is aware of it, the music inundates him with melodies and he finds himself penning the musical notes, as spontaneously as they flow.
Many songs have been composed

by this composer and educator. Even now six other songs have been accepted for recordings by Victor and will be played everywhere by disc jockeys and other lovers of popular jazz music.
Among the six songs booked to be released in the immediate future are "I'm A Real Young Chick, But Ain't Nobody's Fool," "You Are Closer To My Heart Than My Shadow," and "Umph, Umph, Umph."
Professor Snead teaches in the foreign language department of Alabama State College and spends much of his spare time co-editing with Prof. David Stott the "Foreign Language Quarterly" whose issues have brought forth loud applause from Southern University, Arkansas, University of Alabama, Ohio State, Modern Language Association of America, Division of International Education and from such

foreign cities as Madrid and Paris, France.
He is a product of Fisk University, with a Bachelor's degree; the Master's degree from University of Pennsylvania, and he holds Diplome d' Etudes from the Sorbonne, University of France, the Certificate de Sclolarite from the University of Coen in Normandy, where he studied on a Fulbright fellowship.
Last summer he participated in a language seminar at University of Pennsylvania. He expects to go to French Cambodia this summer where he will go to school and serve as teacher of French.
He has been offered a position to teach foreign language in Europe, but plans to return to America and to the local college in September.

HANDEL RECORDS

Times
His Holiday Opera 'Sosarme' Revived
By Strong Cast—Complete 'Semele'

Sun. 2-19-56
DURING the last two centuries there have been a number of major Handel works drifting about like so many icebergs in the dark seas of forgetfulness. In the last few weeks, though, thanks to the recording enterprise of London-Oiseau-Lyre, two of those icebergs have been brought into full sunlight.

One is a submerged work that has had two of its peaks showing in the light for a long time. The peaks, in fact, are two of the Handel arias most frequently sung at recitals, the soprano aria "O Sleep why dost thou leave me?" and the tenor one "Where dost you walk." The work they come from is a secular oratorio called Semele.

The other iceberg that has been revealed is really part of a whole submerged continent. One refers to the Italian operas that Handel poured out for increasingly reluctant London music lovers. The example of that genre that has been recorded is Sosarme, the twenty-ninth of Handel's forty-six Italian operas, and the one that he rushed on the boards in February, 1732, when the Royal Academy's opera seasons gave signs of flagging.

Unless this reviewer misses his guess, "Sosarme" should cause a good deal of excitement and lead to the recording of many more of the Handel operas.

Deeply Human

Even by today's theatrical standards it has a stunning first act—one that is likely to remind a New York theatregoer of "Tiger at the Gates" and the Phoenix Theatre's production of Shakespeare's "Coriolanus." And even if the two other acts have somewhat less excitement, they are full of deeply human situations that give rise to some marvelous arias and duets.

"Sosarme" is a drama about war. It opens with hunger stalks the streets of besieged

Sardi. The city's defender is about to make a desperate sally against the besiegers, and what makes for such conflicting emotion, especially in the women-folk, is that the defender and attacker are father and son.

The men are fiercely and truthfully delineated. The son has usurped his father's throne, which he feels he deserves. The father is furiously vindictive.

Introspective

Two things have worked against successful stage revivals of works of this kind. One is that many of the male parts were originally written for castrati. The other is that the works, essentially, are introspective. Again and again the outward action is stopped so that one of the protagonists can pour out his inner feelings in song.

In recordings, these handicaps hardly matter. Women, who might look incongruous in the male roles, don't sound incongruous—especially when they are playing males of great gentleness. Besides, with the emergence of a few counter-tenors, there are now some men who can undertake the high male parts. Alfred Deller, for instance, sings Sosarme in this recording.

The long introspective arias, too, are easy to accept on recordings. Indeed, they emerge all the more movingly from the very fact that the action has to be imagined.

And make no mistake about it: Handel was able to invent musical speech for his characters that is wonderfully evocative of character at the same time as it is wonderful as music. The father raging against the son, the Queen Mother praising peace and decrying war, the son encouraging his soldiers—all these are brought to life in vivid music.

Oiseau-Lyre has assembled a brilliant cast for the recording. Nancy Evans is the contralto who plays the tragic queen. Margaret Ritchie is the sweet-voiced soprano who sings the daughter. Father and son are

played by two virile tenors, William Herbert and John Kentish. Ian Wallace is an impressive bass as the intriguing Altomero and Helen Watts sings Malo, one of the male roles for high voice. Anthony Lewis is the conductor.

Lewis is the conductor, too, for "Semele." This work also has a brilliant cast, with Herbert, one of the tenors of "Sosarme," singing Jupiter, the Lohengrin-like god who loved Semele. Semele is sung by Jennifer Vyvyan. Each sings the famous arias with clarity and grace. And one of the surprises of the work as a whole is that the soprano lead has an aria still more ravishing than "O Sleep why dost thou leave me?" It is "Myself I shall adore," the one she sings as a duet with a violin when looking at the mirror that led her into the folly of making the fatal request of Jupiter—that he come to her in the full likeness of a god.

Congreve Libretto

"Semele," too, is notable for its human characterization and it has a great advantage over "Sosarme" for the English-speaking listener. It's in English. Not only that, but Congreve, one of England's great playwrights, wrote the libretto.

One Handelian mountain that never got drifting loose in the sea of forgetfulness was his "Messiah," and a fresh recording of it comes from Unicorn. The performance in question is one by the Handel and Haydn Society of Boston, whose "Messiah" is as much an annual feature of Boston's musical life as the New York Oratorio Society's annual "Messiah" is of New York's.

The Boston forces, including the Zimbley Chorale, are led by Thompson Stone. They perform with conviction and affection and, once they are warmed up, with soaring tone. The choruses "Behold the Lamb of God" and "Surely he hath borne our griefs" are especially fine.

Adele Addison is the clear fresh-voiced soprano, who sings with touching expressiveness. Donald Gramm, the bass, is not quite as vigorous as some interpreters of the role, but he sings with fine musicianship and a rich fund of sympathy. Lorna Sydney, the alto, and David Lloyd, the tenor, are capable, but not quite so distinguished.



Sun. 2-19-56
Adele Addison, soprano, is heard in Handel's oratorio.

Altogether, the performance is a credit to the Americans who produced it, though it does not quite come up to some of the recordings made by more professional forces in England under such old Handelians as Beecham, Boult and Sargent.

ed Boat, Duke: Just Spring, Duke: The Nightingale, Brockway: Black is the Color of My True Love's Eyes, arr. La Montaine: I Cannot Stay Here By Myself, arr. Hall Johnson: Honor, Honor, arr. Johnson: O Lord, What Shall I Do, Perry.

Fine musicians who sing are often disheartened by the fact that they do not have a voice commensurate with their musical

coming as it did fresh after two engagements with the National Symphony, showed the intimate side of her art. It was a long recital by the clock but it was all too short. Everything Miss Addison sang she brought to life—the operatic arias of Handel, the fastidious airs of the classic French opera composers, German lieder of Schumann and Strauss, and a large collection of carefully chosen contemporary songs.

The voice has great power, but shows no edginess in fortissimos, and in quiet passages has the airy delicacy of a flute. The production of the highest notes is as effortless as a passage in the middle register, and the precision of rapid running notes could not be bettered by a pianist. Though strong, Miss Addison's voice is bright and comparatively light. It has much the same timbre as that of Leontyne Price, and it would be a treat to hear the two in duets.

It is almost a custom to open a song recital with Purcell of Handel. The familiar strains of "O, Sleep" have seldom had more lyric sweetness and steely control than they showed last night. The French group was as cleanly articulated as a rondo of Couperin played on a harpsichord.

Schumann and Strauss fared no less well, and the three, to me, unfamiliar songs of Hindemith made one consider them in relation to the quite different "Marienleben" and wonder if Hindemith is not most spontaneous and winning as a song writer.

Of the three songs of John Duke, "My Soul Is an Enchanted Boat," a long and expressive vocal line over the monotonous ripple of the piano, was the most interesting.

I find that it is not very startling to have written that Miss Addison is wonderful. However, to leave a recital which one anticipated as something very special without let-down or reservation must be something of a tribute to the singer.

cianship; those who listen to singers are often disheartened by a good voice unacquainted with music. Not infrequently a superlative singer is adept in only certain styles of music. Adele Addison has a soprano voice seductive in sound, true in pitch, flexible as a fiddle, and with that voice a feeling and musicality that make everything in her catholic repertoire a joy to hear.

Miss Addison's recital last night at Howard University

NEWS OF MUSIC

Miss Addison Shows Intimate Side of Art

Fri. 2-24-56
ADELE ADDISON, soprano; James P. Addison, piano; Andrew Rankin, Memorial Chapel, Howard University. Program: If Music Be The Food Of Love, Purcell-Britten: O Sleep, Why Dost Thou Leave Me?, Handel: O Had I Jubal's Lyre, Handel: Il regardait mon bouquet, Monsigny: Plus de deuil, Gretry: Air de Venus from Theseus, Lully: Mit Myrthen und Rosen, Schumann: Widmung, Schumann: Die Mondnacht, Schumann: Muttersehnsucht, Strauss: Breit über mein Haupt, Strauss: Caecilia, Strauss: On Hearing The Last Rose of Summer, Hindemith: The Whistling Thief, Hindemith: La Belle Dame Sans Merci, Hindemith: A Thought, Hollander: A Widow-Bird, Mopert: Wild Swans, Duke: My Soul Is an Enchant-

28 1956

BETTY ALLEN

Mezzo-Soprano To Give Concert

News Observer
ELIZABETH CITY, April 21 —
Betty Allen, mezzo-soprano, will
be presented in concert at Eliza-
beth City State Teachers College
on Wednesday night, April 25, at
8:15 o'clock. The concert will be
the last in the symposium series for
the school year, 1955-56.

Miss Allen has been soloist with
the Boston Symphony in symphony
hall and at Tan-
glewood and in
the Carnegie Hall,
N. Y., perform-
ances of Honeg-
ger's "La Danse
des Morts." As a
concert Artist,
Miss Allen has
sung in Paris, Mi-
lan, Algiers, Tu-
nis, Bizerto, Flor-
ence and else-
where in Europe.



ALLEN

She is a Marian Anderson Award
winner and a John Hay Whitney
Fellow. Her concert here Wednes-
day will mark the first time she
has been heard in this vicinity.

Marian Anderson Brings Voice Talents To Video

Depender Chicago Ill. 12-29-56

Marian Anderson returned from a 10-week tour of Europe to start rehearsals for her second appearance on S. Hurok's "Festival of Music," to be broadcast on NBC-TV's "PRODUCERS SHOWCASE" Monday, Dec. 18.

Miss Anderson sang in 10 countries on her tour: Finland, Norway, Sweden, Denmark, Holland, Belgium, West Germany, France, Switzerland and England. The noted contralto planned for New York Sunday immediately after giving a concert in London's Festival Hall.

Honor-laden as few have been in the history of music, Philadelphia-born Marian Anderson has become almost a legend to millions across the world. She was the first of her race to sing at the Metropolitan Opera, making front-page news with her debut there in Verdi's "The Masked Ball" on Jan. 7, 1955. Recipient of the \$10,000 Bok Award, the Spingarn Medal and five honorary doctorates of music, she is represented in a mural in Washington's Department of the Interior commemorating her 1939 Easter Sunday concert before 75,000 people in the Lincoln Memorial.

She has sung twice in the White House, the second time for royal guests from England: The late King George VI and Queen Elizabeth. King Gustav Adolph conferred on her Sweden's "Litteris et Artibus" medal; from the Emperor of Japan she received the Yuko-sho Medal; Finland gave her its esteemed Order of the White Rose and the Marshall Mannerheim Medal, and still other decorations have come from Haiti, Liberia, France and the Philippines.

In the Spring of 1935, impresario S. Hurok heard her phenomenal voice in Paris and signed a contract with her the next day. Since her return to the United States that year, she has remained under his personal management and has sung in more than 500 Ameri-

can cities before over 5,000,000 listeners in some 1,300 overflowing auditoriums.

lected as she ate, had her big moment. The strain was too much.

La Marian Saves Day for Harriett

Courier Phila. 12-29-56
By CONCHITA NAKATANI
PHILADELPHIA — The graciousness, charm and

dignity of the great singer had been written about almost as much as the critics' praises for her magnificent voice. A writer who had described her as "a singer who had grown simply great" found another writer turning about his words by saying "she had grown great simply."

The greatness and charm of Marian Anderson came to light in another fashion when she kissed the tears of on 11-year-old girl, embraced her and uttered encouraging words as guests looked on.

The occasion was an "Autograph and Luncheon" at Gimbel's attended by a number of dignitaries including members of the press, library and musical circles.

For Harriet Thalf of 1634 Rodman St., it was the fulfillment of a long dreamed-of wish—to meet and sing for her idol, Marian Anderson.

In many ways their beginnings are similar. They came from poor families but interested people had undertaken their musical studies. Harriet Thalf's story is well known to Courier readers. She has been a two-time winner of the Irish Fels at Fordham University and appeared at both Catholic and non-Catholic affairs, where her voice was cheered.

LITTLE HARRIET, who was wearing her first store-bought dress, one of the several items of wearing apparel presented her by Arthur C. Kauffmann, executive director of the store, appeared cool, calm and col-

lected as she ate, had her big moment. The strain was too much.

The sixth grader had appeared the day before in the City

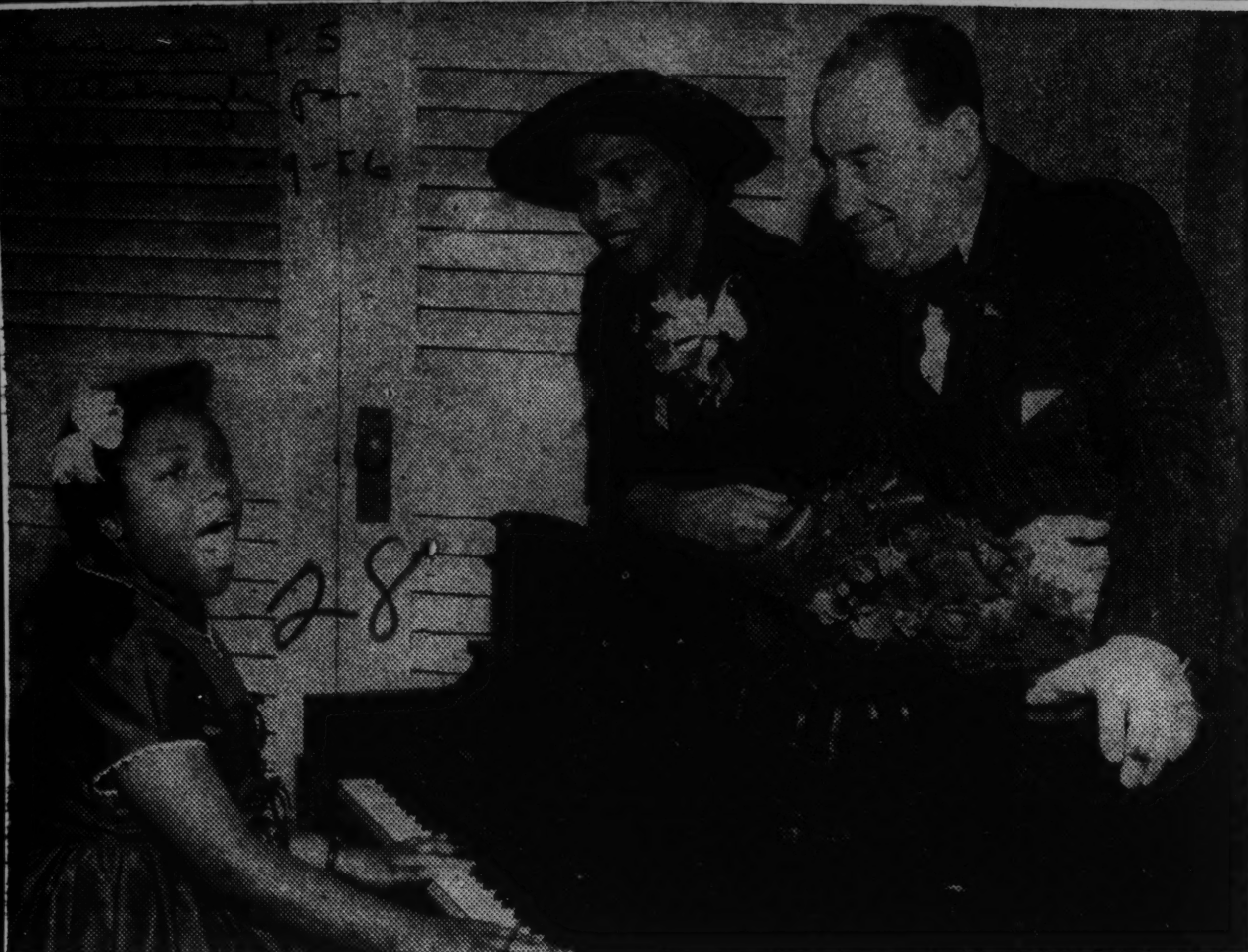


IN ROLE OF AUTHOR — Marian Anderson, world famed contralto, offers autograph pen to little Elva Staples and mother, Mrs. Julia Staples of 2251 N. 16th St. during Miss Anderson's appearance at Philadelphia's Gimbel

Brothers department store where she autographed hundreds of her autobiography, "My Lord, What A Morning." Looking on is Arthur C. Kaufman, store executive.

Hall courtyard with a group of carolers.

Her foster-mother, Mrs. Beatrice Thalf, stated that she wanted to keep Harriet at home, as she had a virus, but on such a special occasion it would have broken her heart. "You can't do that to a child, especially since she had hopes of meeting Miss Anderson a year ago," she said.



From the Mouths of Babes

—Harriet Thalf, 11, sings for her idol, Marian Anderson, and Arthur C. Kaufmann, Phila-

delphia department store executive, just before she took the stage at a luncheon program on which she failed to complete her second selection, temporarily losing her voice.

Marian Anderson Back In U.S. For TV Spectacular

NEW YORK.—(ANP)—Marian Anderson returned last week from a 10-week tour of Europe and started rehearsals for her second appearance on S. Hurok's "Festival of Music," to be colorcast on NBC-TV's Producers' Showcase Monday, Dec. 10, 8-9:30 p.m., EST.

Miss Anderson sang in 10 countries on her tour; Finland, Norway, Sweden, Denmark, Holland, West Germany, France, Switzerland and England. The noted contralto enplaned for New York last Sunday, immediately after giving a concert in London's Festival Hall.

Honor-laden as few have been South America, North Africa and in the history of music, Philadelphia-born Marian Anderson has concert, radio and TV appearance, become almost a legend to millions across the world. She was the first of her race to sing at the Metropolitan Opera, making front-page news with her debut there in 1955. A good-will Far Eastern tour, under State Department auspices, is in the offing next year for this artist, who was told by Toscanini: "A voice like yours is heard only once in a hundred years."

Immortalized in Mural

Recipient of the \$10,000 Bok Award, the Spingarn Medal and five honorary doctorates of music, she is represented in a mural in Washington's Department of the Interior commemorating her 1939 Easter Sunday concert before 75,000 people in the Lincoln Memorial.

She has sung twice in the White House, the second time for royal guests from England, the late King George VI and Queen Elizabeth. King Gustav Adolph conferred on her Sweden's "Litteris et Artibus" medal; from the Emperor of Japan she received the Yukosho Medal; Finland gave her its esteemed Order of the White Rose and the Marshall Mannerheim Medal, and still other decorations have come from Haiti, Liberia, France and the Philippines.

Heard By 5 Million

In the spring of 1935, impresario S. Hurok heard her phenomenal voice in Paris and signed a contract with her the next day. Since her return to the United States that year, she has remained under his personal management and has sung in more than 500 American cities before over 5,000,000 listeners in some 1,300 overflowing auditoriums.

She has, in the last four seasons alone, sung in Japan, Korea, Israel,

cert artists included the Metropolitan Opera stars Mattiwilda Dobbs and Cesare Valletti, and the famous Isaac Stern. This heolinikvist, tsram violinist, Isaac Stern. This marks the first time these three great artists shared a concert stage together.

Among those who attended the concert to add their tribute to the honorees were Mayor Robert F. Wagner; Mrs. Sophia Yarnall Jacobs, Dean James A. Pike, His Excellency Henrek Kaufman, Danish ambassador to the United States; Dr. Channing H. Tobias, Manhattan Borough president, Hulan E. Jack, State Assemblywoman Bessie Buchanan; Dorothy Shaver, Benjamin J. Bittenwieser, John I. Snyder, Jr., Supreme Court Justice Harold A. Stevens;

Marion Anderson, Sol Hurok Receive Urban League Award

NEW YORK — Marian Anderson, noted contralto and Metropolitan opera star, and Sol Hurok, music impresario, received the National Urban League's "American Teamwork Award" at a dinner-concert held in the grand ballroom of the Waldorf-Astoria Hotel in New York City, it was announced by Theodore W. Kheel, League president.

This tribute was paid to these two distinguished Americans for their "notable contributions to the cause of better human relations and understanding."

Nelson Rockefeller, dinner committee chairman, served as toastmaster. More than 850 persons attended the \$50-per-plate dinner which is for the benefit of the Urban League's interracial service program.

A number of dignitaries from foreign nations were on hand to honor the award recipients. Con-

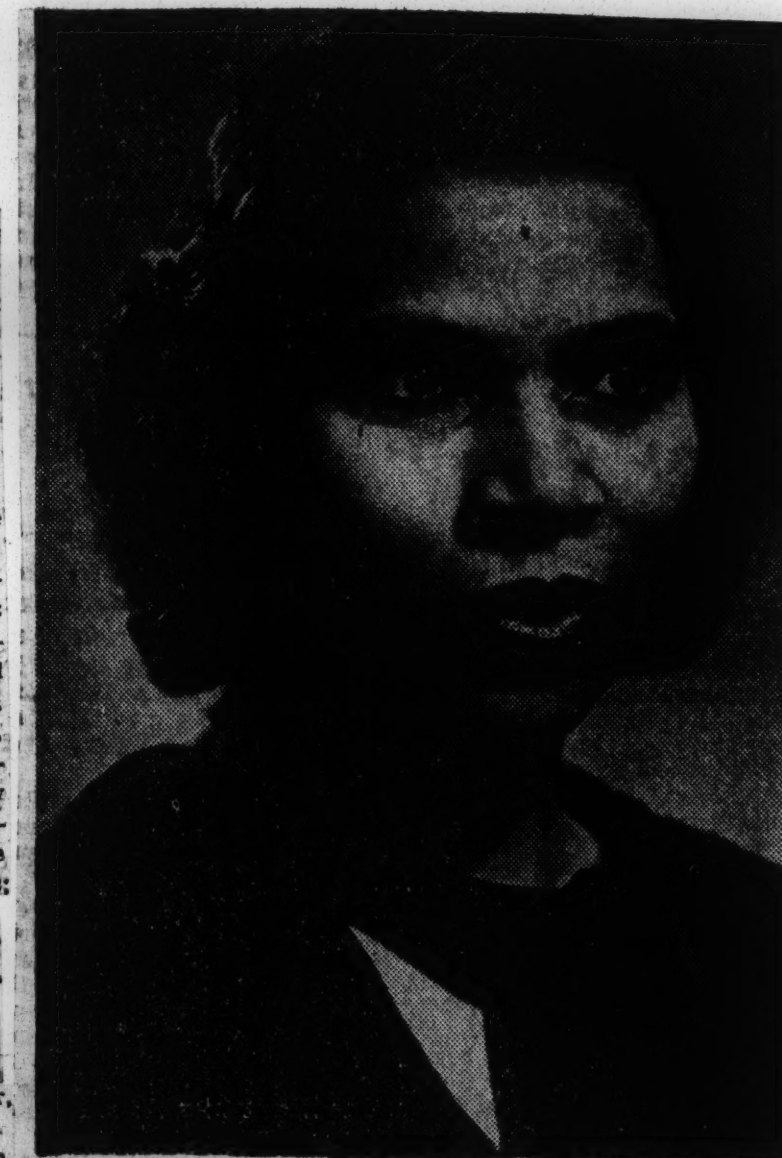
Robert W. Dowling, Elmo Roper, William Zeckendorf.

Also Judge Samuel I. Roseman, Jackie Robinson, Mrs. David M. Levy, Roy E. Larson, Spyros Skouras, Commissioner James Felt, U. S. Attorney General Deputy William P. Rogers; and John H. Johnson.

Marian Anderson For TV Showcase

An all-star cast of great musical artists will perform in the second edition of S. Hurok's "Festival of Music," to be color-cast on NBC-TV's PRODUCERS' SHOWCASE Monday, Dec. 10, 8-9:30 p.m., EST.

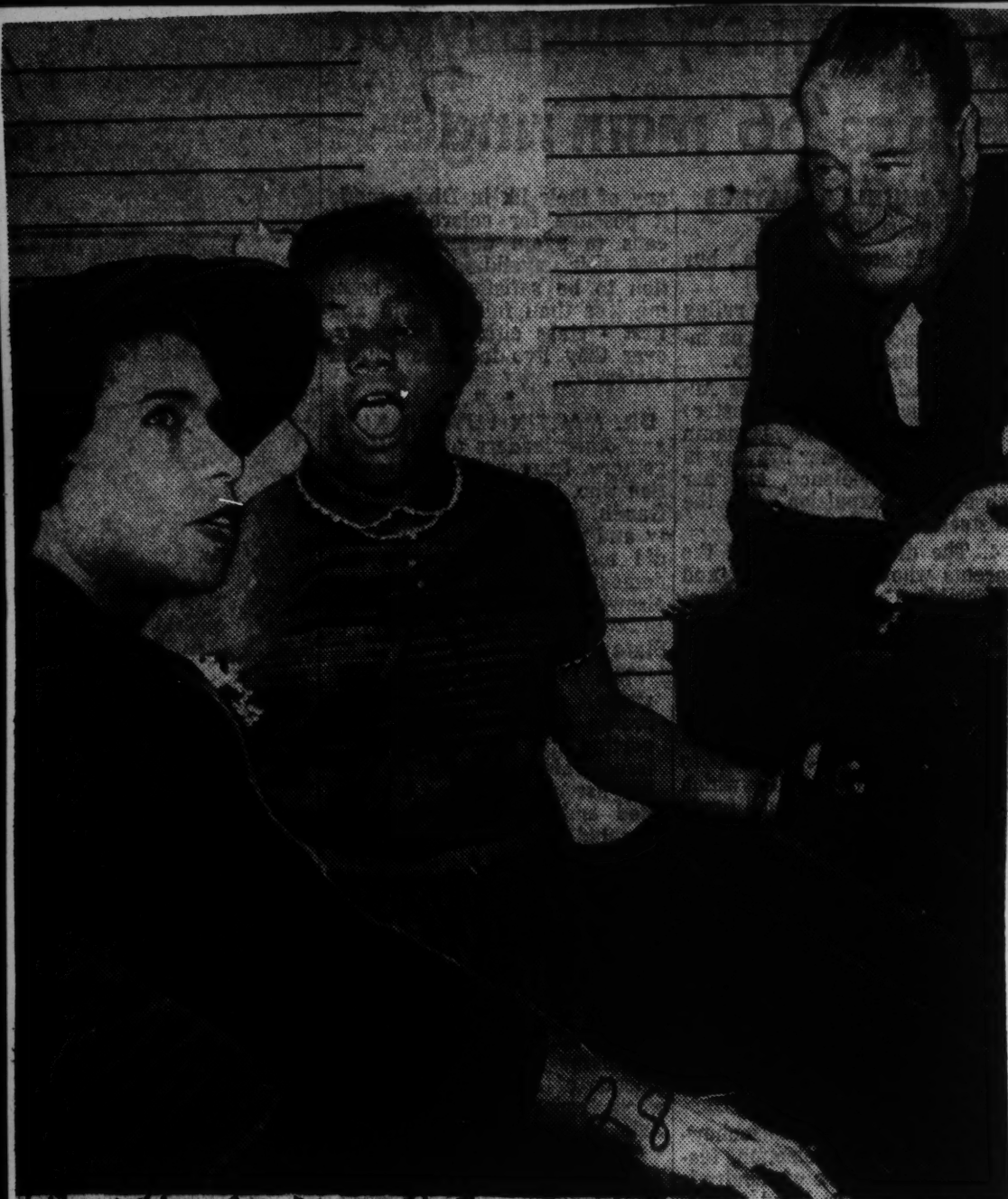
Top-flight singers and instrumentalists, including Marian Anderson, Boris Christoff, Victoria de los Angeles, Arthur Rubinstein, Andres Segovia and Richard Tucker will participate. Alfred Wallenstein will conduct the 75-piece



SYNDICATES FOR TV SPEC. — Marian Anderson, back from an extensive tour of 10 European countries, goes into rehearsals this week for NBC's Producers' Showcase spectacular, scheduled for December 10. Sol Hurok, Miss Anderson's personal manager, will produce the spectacular, the second annual Festival of Music, which will be seen in color. Miss Anderson's recent tour took her to 10 countries on the European continent.

Symphony of the Air for "Festival of Music," which will also feature a large chorus and a corps-de-ballet. Miss Anderson who will sing several spirituals will be making her second appearance on "Festival of Music." Her appearance on the first "Festival" was one of its most popular segments.

The program, in both color and black and white will be carried over the entire NBC-TV chain. Chicago outlet is channel 5 and the time (7:00-9:30 p.m.)



Up to American P. 1
LIVING CINDERELLA — 12-year-old Harriet Thalf, of Philadelphia, sings for her idol, Marian Anderson, during a luncheon at Gimbels Thursday in honor of the world-famed singer. To make the day ring with magic for this foundling child, the City sent

Baltimore Md.
 a limousine to St. Teresa's Parochial school, to carry her to the luncheon in her first store-bought party dress provided by Gimbels' Arthur C. Kaufmann, executive head of Gimbels, host for the occasion, is shown here.



FESTIVAL OF MUSIC — The all-star cast for the second annual edition of Sol Hurok's "Festival of Music" on NBC-

TV (Channel 5) set for Monday, Dec. 10 will include ~~Marian Anderson~~, right, and Hor-



is Christoff. Here the two are shown in a scene from "Boris Godounov".

Singer Marian Anderson Receives Golden Slipper Award

Inquirer P. 1
Singer Marian Anderson and two of President Eisenhower's sub-cabinet members were among 14 persons honored by the Golden Slipper Square Club last night at a "Pathways to Understanding" dinner in the Bellevue-Stratford hotel.

Jan. 4-10-56
The presentations, consisting of citations and trophies from the club and framed inscribed prints of Independence Hall from the city, were presented by Philadelphia educational, civic and business leaders. More than 700 persons attended the affair.

Philadelphia
The Quaker Award, highest honor of the evening which is limited to native Philadelphians, was presented to Miss Anderson by Morton Howard, executive vice president of Robin Hood Dell.

Principal speaker and also recipient of an award was James A. Farley, former postmaster general and chairman of the board of Coca Cola Export Corp. The presentation was made by William H. Sylk, club president.

The sub-cabinet members, Thomas S. Gates, Jr., Undersecretary of the Navy, and Maxwell M. Rabb, secretary of the President's Cabinet, received their awards from Dr. William Parkinson, dean of Temple University Medical School, and Bernard G. Segal, for-

night at Golden Slipper Square Club dinner.

mer chancellor of the Philadelphia Bar Association.

Other award winners were Chief Justice Horace Stern, of the Pennsylvania Supreme Court; Leon J. Obermayer, president of the Philadelphia Board of Education; Charles G. Berwind, president of Big Brothers Association of America; Clarence E. Pickett, president of the Philadelphia Fellowship Commission; Maxwell Abell, former national president of United Synagogues of America; Jacob Potofsky, general president of Amalgamated Clothing Workers of America; Columnist Ed Sullivan; Harry Litwack, Temple University basketball team coach, and the Rev. Daniel McLernen, of Northeast Catholic High School.

Making the presentations were Dean John A. Brown, of Temple University; Morris Wolf, attorney; William Kelly, president of the First Pennsylvania Co.; Thatcher Longstreth; Sol Satinsky, honorary president of the Allied Jewish Appeal, and Michael Daroff, president of H. Daroff & Sons clothing manufacturers.

Lenexa Guideposts

Faith Supports Marian Anderson

Philadelphia
Thirty-eight of a series

By MARIAN ANDERSON

Noted Concert Singer

FAILURE and frustration are in the unwritten pages of everyone's record. I have had my share of them. But if my mother's gentle hands were not there to guide me, perhaps my life in music would have ended long ago. The faith my mother taught me is my foundation. It is the only ground on which I stand. With it I have a freedom in life I could not have in any other way. Whatever is in my voice, my faith has put it there.

We were poor folk. But there was a wealth in our poverty, a wealth of music, and love and faith. My two sisters, Alice and Ethel, and I



MARIAN ANDERSON

were all in the church choir—the junior, not the senior one.

It was a Baptist Church we attended in Philadelphia. But my mother taught us early that the form of one's faith is less important than what's in one's heart.

"When you come to Him," she said, "He never asks what you are."

My sisters still attend the Baptist Church in Philadelphia. It is a church and a congregation I hold most fondly in my heart for many reasons. These were the people who, years ago, pooled their pennies into what they grandly called "The Fund for Marian Anderson's Future," a gesture of love and confidence impossible to forget in a lifetime.

My father died when I was 12, and my mother's burden became heavier. During these years I began to have my first opportunity to earn a little money by singing. Almost entirely they were Sunday evening concerts for the church, or for the YWCA and the YMCA. At these affairs I could sing, perhaps, two or three songs, and my fee was a very grand 50 cents, or once in a while, \$1. Sometimes I would dash to four or five of these concerts in one evening.

NO, I hadn't. Nothing would help. I embraced my grief. It was sufficient. But in those tearful hours there slowly came the thought that there is a time when even the most self-sufficient cannot find enough strength to stand alone. Then, one prays with a fervor one never had before. From my torment I prayed with the sure knowledge there was Someone to Whom I could pour out the greatest need of my heart and soul. It did not matter if He answered. It was enough to pray.

Slowly I came out of my despair. My mind began to clear. No one was to blame for my failure. Self-pity left me.

Subdued, I decided to return to my music to seek humbleness before perfection.

One day I came home from my teacher unaware that I was humming. It was the first music I had uttered at home in a whole year. My mother heard it, and she rushed to meet me, and put her arms around me and kissed me. It was her way of saying:

"Your prayers have been answered, and mine too."

The golden echo of that moment has always been with me through the years of struggle that followed.

ed Studies at Princeton university, will receive awards "for distinguished services to the principles of American democracy" on May 22.

P. 3
The awards will be made at Roosevelt university's "second Decade Dinner" in the Grand ballroom of the Conrad Hilton hotel.

Dr. Oppenheimer, former director of the atomic project at Los Alamos, will also deliver the main address, speaking on "Science and our Times."

The affair is sponsored by the university's Association of Founders and Friends, and Perry Cohen is general chairman of the event.

Goal for the fund-raising dinner, which some 2,000 Chicagoans are



MARIAN ANDERSON

expected to attend, is \$100,000, part of the \$178,000 needed by August

Marian Anderson Will Get Award

Chicago
Contralto Marian Anderson and Dr. J. Robert Oppenheimer, director of the Institute of Advance-

31 to balance the university's budget. Fifteen others who have received the Association of Founders and Friends award are: Mrs. Eleanor Roosevelt; Dr. Ralph Bunche, Nelson Rockefeller, Justice Hugo Black, Marshall Field, Edward R. Murrow, Justice William O. Douglas, U. S. Judge William H. Hastie, former Vice-President Alben Barkley, Walter P. Reuther, Chester Bowles, Elmer Davis, Adlai Stevenson, W. Averell Harriman, and Leo A. Lerner, publisher of Chicago North Side Newspapers.



Marian Anderson, singer, and former Postmaster General James A. Farley, hold "Oscars" they received last

Five Dollars Is Such a Small Sum, Yet It Brought Delight and Sadness to Singer

Five beautiful dollars, in change. Shiny quarters and dimes and a 50-cent piece, clutched tightly in a handkerchief, with the heat of her hands making damp edges. While the dusty Atlantic City train rattled homeward to Philly, Marian Anderson, very young and thrilled with her first big pay, counted the change over and over and over.

Five dollars for singing in a crowded church where eager eyes watched her every movement and sage heads nodded in tune with the spirituals. Always before it had been carfare to and from the churches where she sang.

Ten cents, sometimes a quarter, they gave her. But now, five magic dollars to take home.

It was breath-taking to think what it would buy.

"I dreamed all the way home," Miss Anderson remembers nostalgically. "I was so young and so happy over my first big pay."

And what did she buy, one of an eager group of listeners asked breathlessly.

"Nothing," she began to laugh, the rich, full laughter of a woman gone to the top rung of the ladder of success, yet still with a twinge of the old heart-break of a major disaster. "I lost the \$5."

Complete and utter confusion. The great diva, remembering, said that somewhere between the train and home, the handkerchief and the money slipped from her pocket.

And now, with fees ranging high in the thousands of dollars, Marian Anderson remembers, most vividly, her first \$5.

Recently, Miss Anderson sang in Pittsburgh with the Symphony Orchestra, the first time a Negro had

appeared with the celebrated group under William Steinberg. Why, asked the critics, and the eager populace who called her back for encores with "bravos" and shouts . . . Why hadn't she been asked before?

Because she cost too much!

Marian Anderson, the little Philadelphia girl, whose South Philadelphia home is now a shrine for music lovers the world over, can write her own ticket these days for concert engagements. But never again can she feel that first exultation . . . that first breath of greatness . . . of wealth and affluence . . . that came with her first \$5. And never again will she touch such deep despair . . . such tragedy and desolation as swept her when she lost it.

For of such are great moments made.—Toki Schalk Johnson.

Moments to Be Remembered . . .

Marian Anderson, . . .



... "my first five dollars . . ." ... "I lost it on the way home." ... "oh, but now!"

Marian Anderson And Sol Hurok To Be Honored

Daily World Tues. 12-18-56
Atlanta Ga.
NEW YORK — Marian Anderson, noted contralto and Metropolitan opera star, and Sol Hurok, music impresario, will receive the National Urban League's "American Teamwork Award" at a dinner-concert tomorrow (Dec. 18) to be held in the grand ballroom of the Waldorf-Astoria Hotel in New York City, it was announced today by Theodore W. Kheel, League president.

This tribute is being paid to these two distinguished Americans for their "notable contributions to the cause of better human relations and understanding."

Nelson A. Rockefeller, dinner committee chairman, will serve as toastmaster.

More than 850 persons are expected to attend the \$50 per plate dinner which is for the benefit of the Urban League's interracial service program.

A number of dignitaries from for-

eight nations will be on hand to honor the award recipients. Concert guest artists will include the Metropolitan Opera stars Mattiwillda Dobbs and Cesare Valletti, and the famous violinist, Isaac Stern. This marks the first time these three great artists will share a concert stage together.

Among those who will attend the concert to add their tribute to the honorees are Mayor Robert F. Wagner; Mrs. Sophia Varnall Jacobs; Dean James A. Pike, His Excellency Henrek Kaufman, Danish ambassador to the United States; Dr. Channing H. Tobias; Manhattan Borough president, Hulan E. Jack; State Assemblywoman Beaulieu Buchanan; Dorothy Shaver, Benjamin J. Bittenwieser; John I. Snyder, Jr.; Supreme Court Justice Harold A. Stevens; Robert W. Dowling; Elmo Roper; William Zeckendorf. Also Judge Samuel I. Roseman; Jackie Robinson; Mrs. David M. Levy; Roy E. Larson; Spyros Skour-

as; Commissioner James Felt; U. S. Attorney General Deputy William P. Rogers; and John H. Johnson.

Teamwork Award To Miss Anderson And Sol Hurok

NEW YORK — Marian Anderson, noted contralto and Metropolitan Opera star, and Sol Hurok, music impresario, received last week, the National Urban League's "American Teamwork Award", at a dinner-concert in their honor in the grand ballroom of the Waldorf-Astoria Hotel in New York City.

The awards in the form of silver medallions were given to these distinguished Americans for their "notable contributions to the cause of better human relations and understanding", stated Theodore W. Kheel, League president, who made the presentation to Mr. Hurok.

MISS ANDERSON'S citation was read by Mrs. Sophia Yarnall Jacobs, who presented the medallion to her. Mrs. Jacobs is a national League trustee and president of the Urban League of Greater New York.

Miss Anderson's citation read: "Because her great talent and warm personal dignity have added immeasurably to human happiness and understanding all over the world, and because she has provided opportunities for others through her social vision and pioneering spirit."

THE CITATION to Mr. Hurok read: "Because his pioneering efforts, sound judgment and vision have brought great talent to the musical and performing arts, and because he has done this in the best tradition of American democracy and equal opportunity."

Nelson A. Rockefeller, who headed a dinner committee of nearly 300 prominent citizens, served as toastmaster.

HAILING THE "vital job" the League is doing in bettering race relations, he said "this work creates the opportunity for people to be recognized for their abilities". In describing the job that is being done everyday in every field, Mr. Rockefeller added: "Quietly and effectively, by creating the opportunity for ability to be recognized on its own merit, it is improving the economic and social condition for everyone. By its activities, the National Urban League is building for the future. Its contribution to the American scene is an enormous one, and whose value will be realized increasingly as the days go by."

More than 900 persons attended the \$50 per plate dinner, the proceeds from which will benefit the Urban League's program.

THE NATIONAL Urban League is a 46-year-old, nation-wide interracial service agency working to achieve equality of opportunity for Negroes and other minorities in employment, housing, education, health and welfare services.

Metropolitan Opera stars Mattiwillda Dobbs and Cesare Valletti, and the famous violinist, Isasac Stern, were the concert guest artists. This marked the first time these three great artists shared a concert stage together.

AMONG THE dais guests were: Mayor Robert F. Wagner; Mrs. Sophia Yarnall Jacobs; the Rt. Rev. James A. Pike, Dean of the St. John's Cathedral; His Excellency Henrik Kauffmann, Danish ambassador to the United States; Dr. Channing H. Tobias,

chairman of the Board of the National Association for the Advancement of Colored People; Manhattan Borough President Hulan E. Jack; New York State Assemblywoman Bessie Buchanan; Dorothy Shaver, president, Lord & Taylor; Benjamin J. Bittenwieser; John I. Snyder Jr., president, U. S. Industries, Inc.; New York State Supreme Court Justice Harold A. Stevens; Robert W. Dowling, president, City Investing Company; Elmo Roper; William Zeckendorf, president, Webb & Knapp and Roger L. Stevens.

Also, Judge Samuel I. Rosenman; Jackie Robinson; Roy E. Larsen, president, Time, Inc.; Spyros Skouras, president, Twentieth Century; New York City Planning Commissioner James Felt; John H. Johnson, president, Johnson Publications Company of Chicago; Mrs. Charles Ulrick Bay, president, Kidder, Peabody and Company, and Richard L. Maloney, president, 14th Street Branch, New York Savings Bank.

student at St. Teresa's Roman Catholic church here. She was special guest of honor at a luncheon introducing Miss Anderson's autobiography, "My Lord, What A Morning."

The little girl is an orphan who was abandoned at the age of three months and taken in and reared by an aunt, Mrs. Beatrice Thalf.

From Same Neighborhood

Miss Anderson was born and reared in the same neighborhood little Harriet lives.

Harriet began singing in the choir at St. Teresa's. Last year and again this year she won first place at Fordham university's Irish Festival voice competition.

All her life she has loved and wanted to emulate Miss Anderson. Her chance came when Lt. Francis Carro of the fire department remembered hearing the choir last December, and especially the remarkable little Harriet who sang as a soloist and sometimes directed the choir, and noticed that St. Teresa's choir was not on the list scheduled to sing Christmas carols at City Hall.

He asked that the group be included, and in a flurry of last minute arrangements, the city supplied a limousine to take Harriet to the luncheon in a department

suddenly trembled. The second selection was "Il Baccio." The child seemed confident as she sang the difficult selection and handled high notes beautifully.

Then she paused for breath, coughed and stopped, standing terrified before the audience. Her accompanist and voice teacher, Mrs. James A. Aikens, quickly finished and Harriet threw herself on the teacher's shoulder to muffle her cries.

The guests sat numbly, without a dry eye among them.

To Get Second Chance

Mrs. Anderson rushed to the child and immediately sheltered her in her arms.

The famed contralto later explained she would arrange to hear Harriet sing again and in more familiar surroundings, most likely her school choir.

Said Miss Anderson of the luncheon: "I would like to thank everyone who has helped me and those who will help others in the future and participate in the rewarding experience of giving."

No doubt the great singer had little Harriet in mind when she said those words.

Big Moment Too Much For Marian Anderson

PHILADELPHIA. — (ANP)

— There wasn't a dry eye anywhere in the auditorium last Thursday, when a little 11-year-old girl realized her cherished dream of singing before Marian Anderson, the famed contralto, but broke down in tears after her voice failed.

Harriet Thalf, who idolizes and wants to follow in the footsteps of Miss Anderson, is a seventh-grade

store, which had outfitted her for the occasion, since Harriet's only party dress was too threadbare.

Voice Fails Her

Harriet arrived late and her face was fear-ridden with nervousness as Miss Anderson approached her. The little girl quiveringly handed Miss Anderson a bouquet of roses and reached up to embrace the famed singer.

Harriet announced in a nervous voice that her first selection would be "O, Holy Night." In a clear, sweet voice, she sang, casting her eyes to the ceiling, but her voice

Call Fri. 12-21-56 P. 9 Kansas City, Mo.



Journal and Guide 12-29-56
Honor Accorded Marian Anderson, Sol Hurok

Nelson A. Rockefeller (left) is pictured with Marian Anderson, noted contralto and Metropolitan Opera star, and Sol Hurok, music impresario, after the latter received last week the National Urban League's "American Teamwork Award" medallion at a dinner-concert in their honor, in the Grand Ballroom of the Waldorf-Astoria Hotel. Mr. Rockefeller who headed a dinner committee of nearly 300 promi-

nent citizens served as toastmaster.

Left to right are Mrs. Sophia Yarnall Jacobs, national trustee and president, Urban League of Greater New York, who made the presentation to Miss Anderson; Miss Anderson, Mr. Hurok and Theodore W. Kheel who made the presentation to Mr. Hurok.

My Lord, What A Morning

Journal and Guide 12-14-56
Girl Collapses In Tears as Voice Fails Before Her Idol, Miss Marian Anderson

Famed Singer Comforts Child

By The Associated Press

Philadelphia, Dec. 13.—A little girl sang today for the great lady she idolizes but collapsed in tears as her voice failed.

For Harriet Thalf, a seventh-grade student at St. Teresa's Roman Catholic School here, today was to be the realization of her dreams. It had been arranged for her to meet, and sing for, the famed Negro contralto, Miss Marian Anderson.

Harriet was a special guest of honor at a luncheon here introducing Miss Anderson's autobiography "My Lord, What A Morning."

Abandoned at 3 Months

The Negro child is a foundling, abandoned at the age of 3 months and taken in and raised by an aunt, Mrs. Beatrice Thalf, a domestic. Miss Anderson was department store, which had out-born and reared in the same neighborhood.

Harriet began singing in the choir at St. Teresa's. Last year and again this year she won first place at Fordham University's Irish Festival voice competition.

But she gained public attention mostly through an oversight: St. Teresa's choir was left off the list of groups scheduled to sing Christmas carols in City Hall courtyard. Lt. Francis Carre of the Fire Department, who remembered hearing the choir last December and especially the remarkable little girl who sang as a soloist and sometimes directed the choir, noted the omission and asked that the group be included.

That's when Harriet's cherished dream came to the attention of City officials.

would be "O, Holy Night." In the clear, sweet voice of an 11-year-old—a talented one, to be sure—she proceeded, her eyes fixed on the ceiling. But her voice trembled.

The second selection was "Il Baccio." The child seemed more confident as she sang the difficult selection, handling the higher notes with ease. She swayed vigorously from side to side and unconsciously toyed with her fingers.

Suddenly, she paused for breath, coughed, and stopped completely, standing terrifiedly before the audience. Her accompanist and voice teacher, Mrs. James A. Aikens, quickly finished. Harriet turned and threw herself on the teacher's shoulder to muffle her cries.

Guests Sat Numbly

The guests sat numbly. There wasn't a dry eye visible. Miss Anderson, herself, broke the spell of embarrassment, rising from her place and going over to Harriet, sheltering her in her arms.

Later, Miss Anderson said she would arrange to hear Harriet sing again and in more familiar



Associated Press Wirephoto

MEETS HER IDOL . . . Eleven-year-old Harriet Thalf, left, is greeted by contralto Marian Anderson at a luncheon in Philadelphia in honor of Miss Anderson. Harriet hopes to follow in footsteps of her idol. Miss Anderson, surroundings, most likely her school choir.

Miss Anderson's own first public appearance was a dismal failure, thoroughly panned by music critics.

Miss Marian Anderson to sing on TV 'Music Festival'

NEW YORK (ANP) — "A voice like yours is heard only in 100 years."

These were Arturo Toscanini's words to Miss Marian Anderson after hearing her sing for the first time.

Miss Anderson's superb contralto voice will be heard on NBC-TV's Producers' Showcase, Monday, Jan. 30 (8-9:30 p.m. EST), when S. Hurok presents "Festival of Music," a "live" colorcast of some of the world's great music performed by 10 of its greatest musical personalities.

Honor-laden as few have been in the history of music, Philadelphia-born Miss Anderson has become a legend to millions across the world. She was first of her race to sing at the Metropolitan Opera, making front-page news with her debut there in Verdi's "The Masked Ball" on Jan. 7, 1955.

Washington commemorating her ously quoted, rare plaudit from Easter Sunday concert in 1939 Maestro Toscanini, that really ca- that drew 75,000 people to the Lin- tapulted Miss Anderson to fame coln Memorial. She has sung twice Finland's master composer, Sibe- in the White House, the second lius, in whose studio she sang, time for the royal guests from said gravely, "The roof of my England, King George and Queen house is too low for your voice." Elizabeth. King Gustav Adolph Stanislavsky, famed Russian direc- conferred on her Sweden's "Litter- tor of the Moscow Art Theatre, is et Artibus" medal; from the brought her an armload of white Emperor of Japan she received the lilacs in midwinter and begged her Yukosho Medal; Finland gave her to sing in his production of "Car- its esteemed Order of the White men."

Rose and the Marshall Manner- heim Medal, and still other deco- rations have come from Haiti, Li- beria, France and the Philippines.

Shows Genius Early

One of three daughters of a mod-

To Many Countries

In the Spring of 1935, impresario Hurok heard the phenomenal contralto sing in Paris and signed a contract the next day for her to return to America that Winter.

Marian Anderson, Nine Other Top Artists On 'Producer's Showcase'

NEW YORK.—"Festival of Music," an event unprecedented in the musical field and unique in television history, will present 10 of the world's top opera and concert artists in a 90-minute Spectacular colorcast on Producers' Showcase Monday, January 30 (NBC-TV, 8-9:30 p.m. CST).

Marian Anderson, Jussi Bjoerling, Zinka Milanov, Jan Peerce, Roberta Peters, Gregor Platigorsky, Artur Rubinstein, Isaac Stern, Renata Tebaldi and Leonard Warren will be seen and heard in a "live" program of great music from the concert and opera field.

Charles Laughton, actor-director, latterly renowned for his dramatic readings on TV, will be starred as master of ceremonies. Herbert Graf of the Metropolitan Opera will serve as stage director.

"Festival of Music" will be produced under the personal aegis of S. Hurok, famed impresario, recently represented on "Producers' Showcase" by the Sadler's Wells Ballet.

TV Debut For Three

In a statement, Mr. Hurok said: "Not only will 'Festival of Music' signify a turning point in television programming, in my opinion, since it offers in a single show a galaxy of opera stars and world-famous instrumentalists whom it would be impossible to muster 'in person' for any other medium, but also because great music performed by masters will be offered to the vast millions with complete fidelity. Such an event would be economically inconceivable in the music field; hence the TV audience will view what has never been accomplished in concert history."

Some of the artists, including Artur Rubinstein, pianist; Renata

About Marian Anderson

"A voice like yours is heard only once in a hundred years."

These were Arturo Toscanini's words to Marian Anderson after hearing her sing for the first time.

Honor-laden as few have been in the history of music, Philadelphia-born Marian Anderson has become a legend to millions across the world. She was first of her race to sing at the Metropolitan Opera, making front-page news with her debut there in Verdi's "The Masked Ball" on Jan. 7, 1955. Recipient of the \$10,000 Bok Award, the Spingarn Medal and five honorary doctorates of music, she is represented in a mural in the Department of the Interior in

Philadelphia family (her father sold ice and coal; her mother was an ex-schoolmistress from Virginia), Marian Anderson early showed signs of extraordinary gifts. She sang in the church choir as a child, and frequently filled in for an absent soprano, tenor or bass after she graduated to the "grown-up" choir. It's to that experience she attributes the range and timbre of her phenomenal voice. Recognizing her talent, the congregation set up the "Fund for Marian Anderson's Future," much of it collected in nickels and dimes, with which she paid for her first lessons. Scholarships furthered her study until—as a result of a competition which she won among 300 contestants in 1928—she made an appearance with the New York Philharmonic which, in turn, led to an engagement by the Philadelphia Orchestra. In the next four years, young Marian sang at Carnegie Hall and won a Julius Rosenwald scholarship. She gave her first European concert in Berlin in 1930 and then made a Scandinavian tour. However, it was a 1933 European tour, which lasted all of two years and won for her the previ-

Since her dramatic return that year, Miss Anderson has appeared in more than 500 American cities before more than five million listeners in over 1,300 overflowing auditoriums. One of America's hardest working goodwill ambassadors via her golden voice, she has, in the last three seasons alone, sung in Japan, Korea, Israel, South America, North Africa, France, Scandinavia, Spain and England. Her numerous concert and radio appearances and recordings for RCA Victor have brought her artistry to millions, creating "solace to the ear and to the spirit, too," as one New York critic put it. Last November, Miss Anderson scored a decided hit on another "Producers' Showcase" production, "Dateline 2," to the delight of millions of televiewers.

With the \$10,000 Bok Award which she received in 1942 from her native Philadelphia, Miss Anderson established a foundation which has given assistance to more than 50 promising young singers, regardless of race or creed. Last year, Philadelphia established the \$750,000 Marian Anderson Recreation Center in the neighborhood where the artist spent her childhood.

America's beloved "high priestess of song" remains, in the midst of the great honors the world has showered upon her, what she has always been—an unassuming, unaffected, sincere artist. As writer Fannie Hurst once put it: "Marian Anderson has not grown



MARIAN ANDERSON

The Incomparable Marian Anderson

Enriches Louisville Concertgoers

Delayed Return

Is Triumphant

By WILLIAM MOOTZ

Marian Anderson, one of the most beloved artists of our generation, returned to Memorial Auditorium last night for her first Louisville appearance in a decade.

That she had been absent from our recital halls for so long is a fact to be sadly regretted. Her return, however, was an occasion for rejoicing, and it was enthusiastically celebrated by an audience that filled Memorial Auditorium to within a few seats of its capacity.

Never in her former visits here has Miss Anderson revealed in her programs anything less than the highest artistic ideals, and last night's was no exception.

Trust Miss Anderson to celebrate the bicentennial of Mozart's birth bringing us a group of his songs, two of them all but overlooked by other singers amidst the wealth of his compositions for voice. She followed them with five lieder by Schubert, and Miss Anderson has made the German lied her special domain.

Ulrica's aria from "The Masked Ball" recalled her triumphant debut in this role at the Metropolitan last season, and she sang it with such dramatic insight that Ulrica's cauldron seemed to be foaming in front of her. It was a powerful moment.

After a selection of songs in English, the recital came to an end with a group of Negro spirituals, a familiar feature of Miss Anderson's programs, and always eagerly awaited by her audiences.

Those who like to quibble about such matters may be pointing out this morning that Miss Anderson's bottom voice is not as rich and warm as it once was, that her top tones do not ring forth with quite the startling clarity they once had, or that matters of pitch occasionally bother her.

What matter? It is still a remarkable voice, and Miss Anderson is an incomparable musician. Every portion of her program revealed a new and compelling

facet in the personality of a great and noble woman.

The wonderful range of colors in her voice and her uncanny ability to capture and project the exact mood created by a composer found their finest opportunity for expression in the five lieder by Schubert. But every song on her program, from Mozart's "The Violet" to the final phrases of her last spiritual, was a separate and perfect entity.

With her whole body, her wonderfully mobile face, and her entire vocal resources, she gives herself to her art. Artists of her stature truly come once in a lifetime.

To paraphrase the words of her final spiritual, when Miss Anderson sings, she holds the whole world in her hands.

Franz Rupp supported the singer with beautifully articulated accompaniments throughout the entire recital.

Miss Anderson may give Russian concert

NEW YORK — Miss Marian Anderson will appear in a recital in Russia if so arranged will permit, according to the announcement last week of her manager.

She will be the first colored artist to enter Russia following "Porgy and Bess." Both Miss Anderson and Mattiilda Dobbs have gone to the Metropolitan Opera after concerts managed by Huron.

Four of the world's finest singers appeared on the television presentation on Monday night. Heading the



show's cast were: left to right—Jan Peerce, Leonard Warren, Renata Tebaldi and Marian Anderson.

Golden Slipper Square Club To Honor Marian Anderson

Eleven distinguished Americans, including this city's Marian Anderson, will be honored by the Golden Slipper Square Club at its annual dinner April 9 at the Bellevue-Stratford.

James A. Farley, chairman of the board of the Coca-Cola Export Corp. and former Postmaster General of the United States, will be the keynote speaker. Miss Anderson, first Negro woman to sing with the Metropolitan Opera, will receive the club's Quaker Award.

Five Philadelphians are among those who will be given "Pathways to Understanding" awards for contributions in their respective fields of endeavor. They are Chief Justice Norace Stern of the State Supreme Court; Undersecretary of the Navy Thomas Gates, Jr.; Charles G.

of the Amalgamated Clothing Workers of America.

MARIAN ANDERSON has been invited to sing at La Scala in Milan. The major problem is the fact that the only operas she knows are not in La Scala's repertoire. Tony Campaneri, the ex-fight champ, has been signed for a role as a trainer in Kirk Douglas' movie, "Shadow of a Champ."

Merlene Dietrich is going to Europe for her film role opposite Vittorio de Sica. Miss Dietrich said the other day, "I'm still looking for a movie in which I wear a costume. Any costume as long as it's not an evening gown."

Theatrical Briefs
Anderson in America
NEW YORK — World-famous

Copyrighted by Marian Anderson, left to right: Airport, over the week-end for a concert tour of South and Central America.

Postlude

Easter Recital Sung By Marian Anderson

Mon. 4-2-56 By John Haskins

Marian Anderson, contralto, deftly accompanied at the piano by Franz Rupp, made her annual appearance in recital at Constitution Hall on Easter Sunday.

Her program opened with a Mozart group, delivered with artistry. A special bonus was a demonstration of the famous Anderson dignity. Proceedings were held up several times by the abominable bad manners of late-comers, who trooped noisily into the hall, searched out their seats, and settled down only after a session of throat-clearing. She waited them out in queenly patience, but the first part of her recital was spoiled by the interruptions.

Things became easier for everyone when she began a group of Schubert lieder. "Aufenthalt," "Auf dem Wasser zu Singen," "Tod und das Mädchen," "Ungeduld," and "Die Allmacht" comprised the group, with "Die Forelle" thrown in as an encore. The Schubert songs were the highlight of the afternoon.

For an operatic selection, she chose the aria, "Re dell'abisso" from Verdi's Masked Ball, which she sang at the Metropolitan Opera last year. Despite the emotional force with which it was sung, and the emotion it brought, it seemed an anti-climax after the impact of the Schubert songs.

The post-intermission period brought songs by Howard Swanson, Paul Hindemith and Celius Dougherty, with the traditional group of spirituals in arrangement by Burleigh, Boatner, Dett and Johnson.

Though the voice of Marian Anderson is no longer the matchless instrument which once had the leading musicians of the world praising it to the skies, her personality and musicianship projected in a recital make a rich experience for the listener. Young singers, especially, should hear her

whenever possible, for they will seldom find a better exemplar of the art of winning and holding an audience.

Marian Anderson encores 5 times

By MARIANNA BECK SEWELL

Marian Anderson sang again in Washington on Easter at Constitution Hall.

One of the great American artists, she has been decorated by kings and governments, honored by cities and universities, and praised by musicians and critics everywhere.

King Gustav Adolf presented her with Sweden's "Letteris et Artibus" medal; Finland has honored her with the order of the White Rose and the Marshal Mannerheim Medal; Japan gave her the Yokosho Medal, and from Haiti, France, Liberia and the Philippines have come other high decorations.

Honorary doctorate degrees have been awarded to her by the Smith College, Temple University, Howard University, Philadelphia's Women's Medical College, Moravia College and Dickinson College. Her home city, Philadelphia, has given her its Bok Award, and named a \$700,000 playground in her honor. A multitude of organizations here and abroad have made her the recipient of medals, honors and citations.

In 1954, the Metropolitan Opera engaged her as the first of her race to become a member of that company.

AT THE concert Sunday, she gave five encores.

The first group of songs consisted of four by Mozart; the second group, five by Schubert. She also sang a request, "Der Tod und Das Mädchen." It elicited "bravos" from the music lovers.

At the conclusion of this group Miss Anderson made her first encore. It was another by Schu-

bert, "Die Forelle" (The Trout). The aria "Re dell'abisso," by Verdi, from the opera in which Miss Anderson made her Metropolitan Opera debut, drew applause for another encore. The encore was an English folk song, "The Sweet Nightingale," arranged by Accompanist Rupp.

FRANZ RUPP who is a noted soloist in his own right, has assisted Miss Anderson for 11 years.

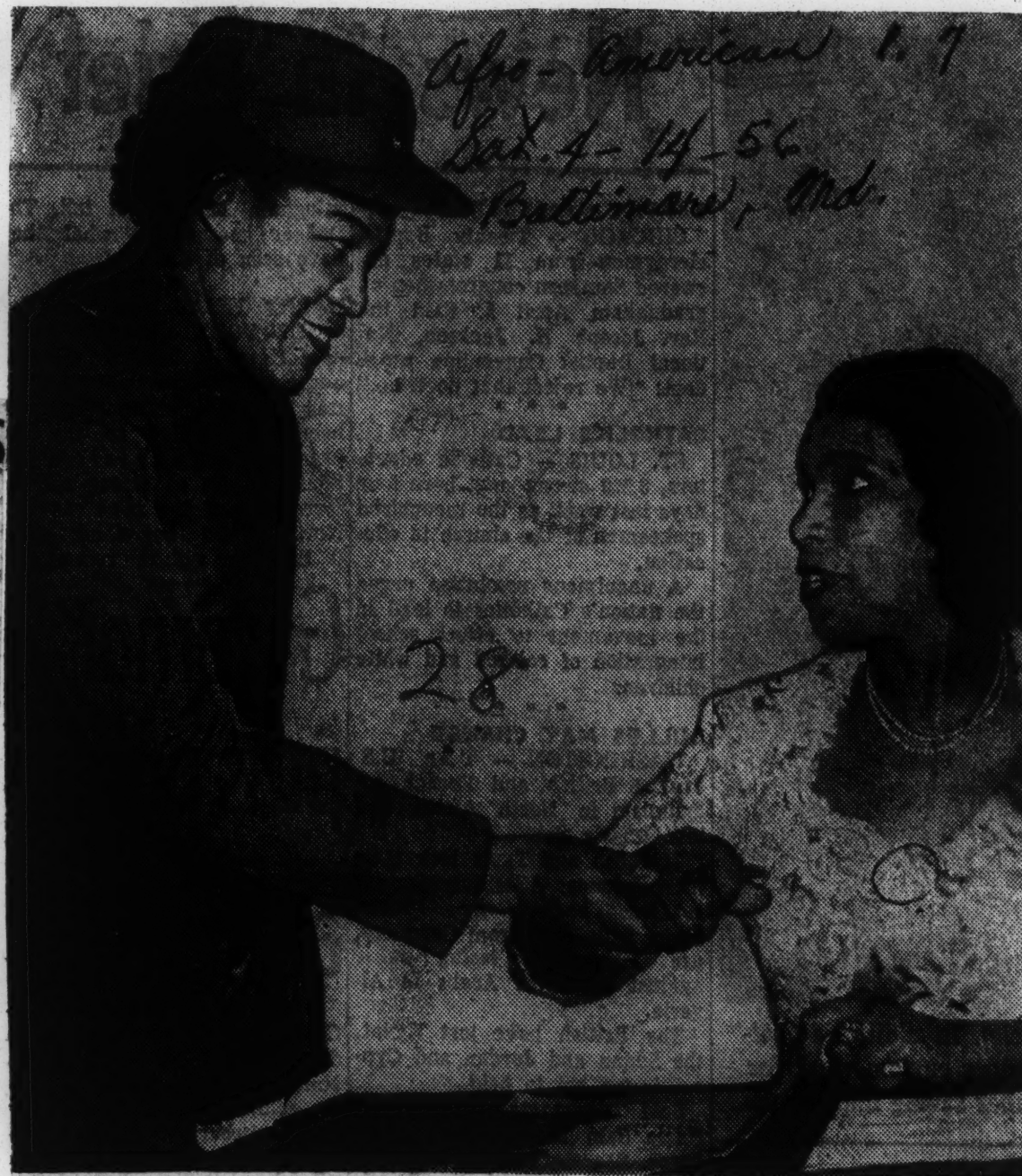
After the intermission there was "The Negro Speaks of Rivers," by Howard Swanson,

"Sing on There in the Swamp," by Hindemith, and two songs by Dougherty. Again, the audience demanded more! The encore was "The Flaxen Headed Plow Boy."

Spirituals comprised the concluding group. These too were sung with the emotion of expression for which the outstanding artist is acclaimed.

"HE'S GOT the Whole World in His Hand," arranged by Forrester for Miss Anderson, was the next encore. Finally more applause was satisfied with "Ave Maria," by Schubert.

It was another performance of the rare melodious qualities not heard as often as preferred. And it was something new—interpretations with the modern influence.



A RARE TREAT—Washington music lovers received a rare treat last Sunday afternoon when Marian Anderson, contralto, accompanied by Franz Rupp,

gave her recital at Constitution Hall. Miss Anderson autographs a program for Lt. Eleanor N. Brown, a nurse at Walter Reed Hospital.

UNITY HOUSE

Forest Park, Perma., in the Poconos

Inquirer P. 8
Fri. 5-25-56

dedicating the resort world's most

ULTRA-MODERN THEATRE

Philadelphia, Pa.
with

MARIAN ANDERSON

The Great Metropolitan Opera Star

and the

CITY CENTER BALLET

Saturday, June 2

UNITY HOUSE extends a cordial invitation to members of all bona fide trade unions and all other vacation lovers to make early reservations for the 1956 season. Every provision for luxurious comfort and thrilling enjoyment from tempting meals to sparkling entertainment. Wide choice of accommodations at moderate prices. Unity House is owned and operated on a non-profit basis by the International Ladies' Garment Workers' Union. Write or phone: New York office, 1710 Broadway (Columbus 5-7000); Philadelphia Office, 929 North Broad Street (Stevenson 7-1004).

Integration, Key

In Singer's Life

Defender Sat. 9-22-56
Chicago Ill.
Illuminating commentary on the integration of the Negro in American society can be found in the autobiography of Marion Anderson, now appearing in Woman's Home Companion.

Essentially, Miss Anderson's story, a two-part series beginning in the September issue of the magazine, is a narrative about the struggle of a fine vocal artist to attain the summit of international acclaim.

Underlying the basic story, however, is an object lesson in how Negro and white, when the highest ideals are practiced by both, can live together in harmony and dignity.

In the account of her early years in Philadelphia, for instance, Miss Anderson illustrates graphically how her race and others shared a happy daily life.

SHARED JOYS

She writes: "We grew up in a mixed neighborhood. White and Negro lived side by side and shared joys and sorrows."

Throughout Miss Anderson's autobiography can be found thought provoking remarks which illustrate the social position of the Negro in America aptly and poignantly, although the very nature of her story points up the fact that any widespread social significance which can be attached to it is inadvertant on her part.

It is merely her story, told simply. The sensitivity of mind and the beauty of spirit which radiate from Miss Anderson on stage, however, radiate through her story.

IN PERSPECTIVE

In describing personal encounters with Jim Crow or the lack of it on individual occasions, she

does much to put bigotry into the proper perspective of the intelligent, dignified human being, Negro or white.

Part one of Miss Anderson's autobiography traces her childhood and early years as a concert artist. Entitled "My Lord, What A Morning," it is presented to Companion readers as the story of "one of America's greatest artists" — the unique adventure of a woman who proves again that talent, courage and humanity are stronger than any barriers."

IN THE account of her early years in Philadelphia, for instance, Miss Anderson illustrates graphically how her race and others shared a happy daily life.

In describing personal encounters with Jim Crow or the lack of it on individual occasions, she does much to put bigotry into the proper perspective of the intelligent, dignified human being, colored or

Met Drops Singer Marian Anderson

NEW YORK — Feeling that the celebrated Marian Anderson has served her purpose with the Metropolitan Opera she was one among 12 dropped from the list making up the 72nd season of the company. When she was hired a couple of seasons ago, in what some consider the twilight of her tremendous career, it was felt then that she was being used to break down the barriers

which heretofore kept Negroes out of the Met. Her tremendous success found and created just the niche needed to Americanize the opera in this country.

Though at the moment only one Negro singer, baritone Robert McFerrin, is on the '56-'57 roster, the belief is that beautiful and talented Mattiwilda Dobbs will be contracted to fill the Anderson vacancy.

Marian Anderson tells her story in 'Companion'

NEW YORK — Illuminating commentary on the integration of the colored man in American society can be found in the autobiography of Marian Anderson, now appearing in "Woman's Home Companion." Essentially, Miss Anderson's story, a two-part series beginning in the September issue, is a narrative about the struggle of a fine vocal artist to attain the summit of international acclaim.

Underlying the basic story, however, is an object lesson in how colored and white, when

Concert Tour Of Europe



Marian Anderson, famous operatic contralto, boards the Scandinavian Airlines plane for Stockholm, Sweden, the first stop of an 11-week concert tour throughout Europe. She left from New York International Airport.



Baltimore, Md.
MIRTHFUL MOMENT — Honorees of the Golden Slipper Square Club gaily congratulate Philadelphia's world famous contralto, Miss Marian Anderson, who was presented the club's Quaker Award for her contributions in the field of music. The men are Harry Litwack, Temple University basketball coach; Wil-

liam H. Sylk, club president; and Branch Rickey, executive vice president of the Pittsburgh Pirates baseball team. Awards to 2 outstanding Americans were made at the Bellevue-Stratford Hotel on April 9. Miss Anderson receives award from Morton Howard, executive vice president of Robin Hood Dell.

Marian Anderson
September 11-13
Tours With Met
 Marian Anderson, RCA Victor classical recording artist, was among members of the Metropolitan Opera Company who recently toured major cities. With the "Met" group, she sang the role of Ulrica in Verdi's "A Masked Ball" the same work in which she made her operatic debut.
 The Verdi opera has been recorded by RCA Victor on its Red Seal label.

Marian Anderson, Nat Cole, Leontyne Price
Advocate
Slated For Hollywood Musical Concert
Jackson, Miss.
P. 8

Hollywood, May 28 — Gay tuneful musical nights will be intermingled with "Symphonies Under the Stars" when the Hollywood Bowl opens its interesting eight-week season on July 10.

Special "show flights" are scheduled for three Fridays. They will feature Liberace, Nat "King" Cole and "Jazz in the Hollywood Bowl." Noted symphony conductors will include Eugene Ormandy, Igor Markevitch, Wilfred Peletier, Alfred Wallenstein, Isler Solomon, Bruno Walter, Leopold Stokowski and Kurt Herbert Adler.

Vocal soloists will include Marian Anderson, Inge Borkh, Leontyne Price, Birgit Nilsson, Renata Tebaldi and Richard Tucker. Paul Badura-Skeda and Walter Gieseking, pianists, and Zino Francescatti, violinist, also are program-

med. Saturday night pop concert conductors will include Johnny Greene, David Rose and Paul Whiteman.

Pop concert soloists are named as Shirley Jones, Dan Dailey, Patricia Morrison, Byron Palmer, Oreste, Dorothy Kirsten, Patrice Munsel, and many others.

Marian Anderson

28
writes her own inspiring life story

Arturo Toscanini once said that Marian Anderson has "a voice that happens only once in a hundred years." Now read the warm, courageous story behind that voice—the chronicle of a woman whose heart, talent, and humanity were bigger than any barrier she ever encountered!

Don't miss it! Beginning in October
Woman's Home COMPANION

NOW
ON SALE
at your nearby
newsstand



4 SINGERS SHARE \$2,100
New Yorkers Among Winners of Marian Anderson Prizes

Four young singers won a total of \$2,100 yesterday in the 1956 awards of the Marian Anderson Scholarship Fund. The first prize of \$1,000 went to Lillian Mavrik, 23-year-old contralto of New York. Betty June Hodges, coloratura soprano of New York, and Harold S. Johnson of East Moline, Ill., each received \$500. Elmer Dickey,

tenor of Roxbury, Mass., a second-time winner, won \$100.

Music: Agreeable Opening at Lewisohn Stadium

Times P. 26-C
Monteux Conducts the Franck Symphony
Wed. 6-20-36
 By HOWARD TAUBMAN

THE concerts at Lewisohn Stadium, starting their thirty-ninth season, had one of their most agreeable openings in many summers. Monday night, June 20, 1936, everything was well managed, especially the weather. It was fair all day, and in the evening the air was fresh and the moon looked down benevolently. Pierre Monteux conducted the Stadium Symphony Orchestra, which is the summer name for the New York Philharmonic-Symphony, and the soloist was Marian Anderson, one of America's most venerated singers.

There were 15,000 persons in the stands and field seats. They heard such solid staples of the repertory as the Prelude to "Die Meistersinger," Franck's D minor Symphony and Stravinsky's "Fire Bird" Suite. They also heard Miss Anderson in three operatic arias and in a group of Negro spirituals.

They also heard a couple of speeches, one by Mayor Wagner and the other by Mrs. Charles S. Guggenheimer, founder and chairman of Stadium Concerts. The Mayor spoke proudly of the place these concerts hold in the city's cultural life, and thanked Mrs. Guggenheimer for her

work in keeping them going. Mrs. Guggenheimer, whose platform manner grows less formal each season, assured the gathering that "every kind of attraction except a prizefight" had been lined up for the summer. She said that next season would be her fortieth with Stadium Concerts, and remarked, as a calculated aside, that she would be 75 next year and she hoped everybody would keep her age a secret.

She reminded the audience that the season could not go on without its benefactors, the contributors. She added that \$21,000 was still needed, and she would gratefully accept donations from \$1 up. Then she introduced the Mayor, and while he spoke, she sensibly rested, seating herself on the edge of the podium.

Mr. Monteux continues his amazing, stately progress as a conductor. At 81 he conducts with a firmness that would be remarkable in a man half his age. He has a tendency to take tempos slowly, but he makes the music hang together.

Thus the final pages of the "Meistersinger" Prelude had a spaciousness that was all the more expansive for its rhythmic solidity. The Franck symphony was done broadly, but its tradition was never forgotten. The orchestra responded well to this kind of leadership. No matter how few rehearsals there had been, Mr. Monteux and his men were together.

The Stadium holds a special place in Miss Anderson's career. It was here that she won a prize and recognition as a young artist of promise more than thirty years ago. She brought skill and feeling to arias by Saint-Saens and Verdi. The voice, particularly in the lower half of its range, still has glowing amplitude. It was wise of her to stand well away from the microphone; as a result, the voice was projected with life-like naturalness.

At the end of the group of spirituals, which Miss Anderson sang with Franz Rupp at the piano, the audience demanded more, and the contralto obliged with Schubert's "Ave Maria." The audience would not go home, though the lights were turned up. Miss Anderson returned and sang "There's No Hidin' Place Down There," and most of the gathering seemed to be standing as it listened.

The Program

STADIUM SYMPHONY ORCHESTRA.
 Pierre Monteux, conductor. Marian Anderson, contralto, at Lewisohn Stadium, City College.
 Prelude to "Die Meistersinger," Wagner.
 Mon coeur s'ouvre a ta voix, from "Samson et Dalila," Saint-Saens.
 O don fatale, from "Don Carlo," Verdi.
 Symphony in D minor, Franck.
 Firebird Suite, Stravinsky.
 Re dell'abisso, from "Un Ballo in Maschera," Verdi.
 Group of Spirituals.

30,000 applaud
After American
Marian Anderson
Wed. 6-20-36
 HOLLYWOOD (ANP) — Marian Anderson thrilled 30,000 mu-

Marian Anderson stars at Ravinia Festival

After American P. 6
Sat. 7-14-36
 CHICAGO — (ANP) — Marian Anderson shared starring honors with Eugene Ormandy, famed orchestra leader when Ravinia celebrated its 21st Festival of Music at Ravinia last Thursday. The Chicago Symphony Orchestra was the stellar supporting group.

Miss Anderson did a number of German leaders, "Von Ewig Liebe," "Dein Blaues Auge," "Immer Leis Wird Mein Schlummer" and "Der Schmied" before she launched into the main number on the program, "Brahms' Rhapsody for Alto."

IRVING SABLONSKY, one of Chicago's first string critics, writing in the Chicago Daily News, epitomized the view of most music lovers when he said:

Miss Anderson was, quite simply, the real star of the concert.

"She looked magnificent, as only she can look, and she sang with her early splendor. 'Particularly her upper range had a renewed gleam and her new assurance in pitch, and that (with her unfailing musical sensibility) gave the 'Alto Rhapsody' a shining climax."

Marian Anderson concert feature

After American
Sat. 6-30-36
 NEW YORK (ANP) — Recently back from a successful South American tour, Marian Anderson, noted American contralto, won tremendous ovation from 15,000 onlookers as she opened the 39th concert season last week at Lewisohn Stadium.

Miss Anderson's selections included "O Don Fatale," from Verdi's "Don Carlo," and the same composer's "Re Dell' Abisso," from the "Masked Ball."

Miss Anderson was brought back repeatedly to the stage

by the virtual stampeding of the audience to sing a final spiritual.

Hollywood Bowl last week with the voice that critics say is created only "once in a thousand years."

Hundreds of colored music lovers, more than ever before at a Bowl concert, helped swell the throngs of applause that greeted her. They called for encore after encore, although it would have been impossible for the genial Met star to comply.

With Eugene Ormandy leading the Philharmonic orchestra, the beloved contralto sang masterpieces from Bizet, St. Saens, Tchaikovsky, Kreisler, and other immortals, besides several of her favorite spirituals.

She could only be signed for the one concert by the Hollywood Bowl Association. Leontyne Price was contracted for July 26 and July 31 appearances.

Record Number To Vie For Marian Anderson Scholarship Awards

PHILADELPHIA — (ANP) — Abegan as a two-month project, but record number of prize-conscious vocalists from this nation and abroad will take part in the forth-coming Marian Anderson Scholarship Auditions conducted for Ethical Culture Society, Oct. 1-4, it was announced by directress Alyce Anderson, sister of the noted contralto, last week.

According to Miss Anderson, over 600 applications had been received by the August deadline. Almost 300 qualified and were notified of acceptance: applications have come from as far as Vienna, Austria.

From Every State
 At home, practically every state will send vocalists here for the 15th annual audition. Kentucky has a record high of eight aspirants

and Massachusetts a record high of 11. The top scholarship award is \$1,000 given to the artist showing the greatest musical ability and potential. There are two additional prizes of \$500 each for the second and third place winners.

In the event of a tie, duplicate prizes will be awarded. The greatest number of prizes ever given was five.

In order to speed up and simplify processing the expected number of singers, Miss Anderson announced that ten vocalists will be heard each hour from 10:00 a.m. until 4:00 p.m. daily on a "first come first served basis." In past years, they have been scheduled by number, which meant that early arrivals had to wait their turn.

Judges Kept Secret
 The auditions originated in 1941 and have continued each year at the Society. Judges are appointed shortly before the auditions commence and their identity is not made known until that time.

Among previous winners who have become nationally and internationally famous are Camilla Williams, MacHenry Boatwright, National Dickerson, Isabella Schapp, Helen Colbert, Constance Stokes, Lee Cass, William Smith, Lois Raye, Louise Parker, Doris Mayes and Geneva Warner.

Applications are approved on the basis of the following qualifications: vocalists must be between the ages of 16 and 32 years of age, and must be personally recommended by two reputable persons.

be," "Dein Blaues Auge," "Immer Leis Wird Mein Schlummer" and "Der Schmied" before she launched into the main number on the program, "Brahms' Rhapsody for Alto."

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"Particularly her upper range had a renewed gleam and her new assurance in pitch, and that (with her unfailing musical sensibility) gave the 'Alto Rhapsody' a shining climax."

Holding onto her hat, Contralto Marian Anderson, well-armed with a rich repertory of Negro spirituals, operatic arias and just plain old songs, took off



United Press

CONTRALTO ANDERSON Singing.

from New York's International Airport at Idlewild for Stockholm, the first stop on an eleven week concert tour of Europe.

Marian Anderson, On European Tour

After American
NEW YORK — (ANPA) — Marian Anderson, noted contralto, began a 10-week tour of Europe Tuesday. She left here Friday by plane for Stockholm, Sweden.

Miss Anderson also will sing in Norway, Denmark, Finland, West Germany, the Netherlands, France, England and Portugal. She will return to New York early in December.

Marion Anderson Steals Show At Ravinia Festival

After American
CHICAGO — (ANP) — Marian Anderson shared starring honors with Eugene Ormandy, famed orchestra leader when Ravinia celebrated its 21st Festival of Music at Ravinia last Thursday. The Chicago Symphony orchestra was the stellar supporting group.

Miss Anderson did a number of German leader, "Von Ewig Lie-



Marian Anderson

Louie Cracks Royal Barrier

Satchmo and the Princess

Princess Jumps With Music And Suggests Claim

NEW YORK—The fabulous, the unbelievable, the unmatched Louis Armstrong cracked the big news barrier again when he played before Princess Margaret of the British Empire in London's staid Empress Hall.

Returning to England for the first time in 21 years, the beloved gravel-voiced king of the trumpet did a historic repeat when he again shattered protocol to dedicate one of his numbers to Princess Margaret who was in the audience. According to the Associated Press the Princess was in no way embarrassed when the musical announced that "We've got one of our special fans in the house, and we're really gonna lay this one on for the Princess."

"Yes, Sir," said Satchmo, as the royal lady grinned and hugged her knees, "we're gonna blow 'em down with one of those old good ones from New Orleans, 'Mahogany Hall Stomp.'" Despite the fact that this was far and away from theatrical protocol because professional performers are not supposed to refer to members of the royal family when playing before them, the Princess, it is reported, loved every bit of same.

For Armstrong this was history repeating itself. When he played England 21 years ago he established precedent by dedicating a number to the Princess' grandfather, the late King George.

The biggest thing to hit England since the blitz, Armstrong and his all-stars attracted 33,000 people in two days of playing for a take of \$55,000. Heading a package deal which represents an investment of \$250,000, Armstrong seems headed for a take of \$500,000 for his 13-day tour of the provinces.

"A cat's a cat," says Louis "Satchmo" Armstrong, whether she be Princess Margaret of Britain or Judy O'Grady of Chicago. And in the following article the famed jazz trumpeter tells in his own way what happened when Princess Margaret came to "dig" him and his jazz combo at London's Empress Hall.

By LOUIS ARMSTRONG

LONDON — (INS) — It was like old times when that pretty little Princess Margaret came in to dig us.

She sat there and tapped her foot just like all the rest of the fans.

You know, a cat's a cat any place and in any language. The only difference was she was sitting in the royal box.

You just know how we enjoyed swinging for her. So I just had to announce: "Folks, we're gonna jump one for a fan of ours who's in the house tonight. Yessir, we're gonna lay one on for the Princess."

Man, you should've heard that crowd scream. They like to have broke the walls.

Then we played one of the old good ones — "Mahogany Hall Stomp" — and she love it. She led the applause.

Kinda thought, "When I was here 22 years ago, her granddaddy (George V) and her uncle (Edward VIII, later Duke of Windsor) liked it, and her dad (George VI) liked it. So I knew when we tied in to one of those old down home New Orleans specials, she'd like it."

When me and the boys in the band saw it knocked her out, that gratified us all.

I mean Billy Kyle, piano; Jack

Lesberg, bass; Barret Deems, drummer; Trummy Young, trombone, and Edmond Hall, clarinet. Why, we all swung ourselves out.

Our singer, Velma Middleton, like to broke her leg doing a curtsy to the Princess right in the middle of her number.

The Princess and her gang just clapped right along with the other fans.

It just goes to show there ain't no protocol when it comes to jazz. It's international, and that's a fact. Take it from Ambassador Satch.

Like back in the old days. I was playing a command performance for George V and Queen Mary at the Palladium.

I looked up and said: "This one's for you, Rex."

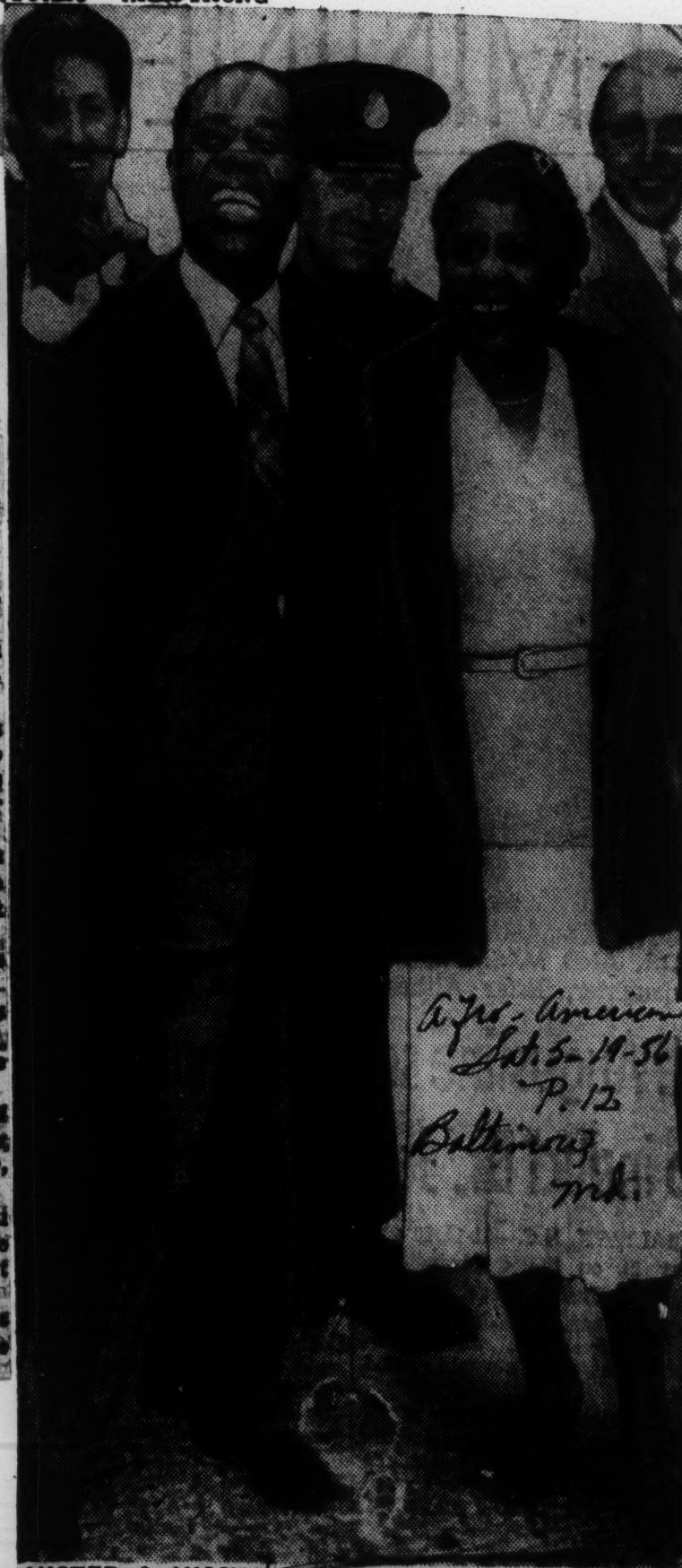
Then we swung right into "You Rascal, You."

He liked to fell right out of the royal box clapping.

You'd be surprised at some of our fans; like Lord and Lady Donegall, Lord and Lady Ogilvie, The Earl of Harewood.

As I scribble this note for you all they're telling me the Duke of Kent is expected at our next show.

Man, there's so many titles around. I'm getting my wife "duchess" from now on habit.



MISTER & MISSUS Louis (Satchmo) Armstrong received a welcome fit for Royalty when they arrived in London to launch a series of concerts at Empress Hall. Later, Satch and his All Stars were heard by Princess Margaret and Britons were stunned when he

announced he was playing a number for his "special fan, the Princess."

Princess Loves It

Satchmo Stomps—That Protocol

Courier-Examiner
London, May 10 (AP)—Louis "Satchmo" Armstrong broke all rules of theatrical protocol before Princess Margaret last night. And the princess apparently loved it. *Tri. 5-11-56*

"We've got one of our special fans in the house," growled the gravel-voiced trumpeter, "and we're really gonna lay this one on for the princess." *Spokane, Ky.*

A gasp went over the huge audience in Empress Hall. Professional performers are not supposed to refer to members of the royal family when playing before them.

"Yes, sir," said Satchmo as the princess grinned and hugged her knees, "we gonna blow 'em down with one of those old good ones from New Orleans—'Mahogany Hall Stomp.'"

The princess applauded with marked enthusiasm.

Mopping his brow, Armstrong played a tune that would have shocked mixed society in times past.

Mahogany Hall was the name of a famous house in the red-light district of New Orleans. The music the early jazz bands played there was not accepted in polite society for years.

Armstrong played before Margaret's grandfather more than 20 years ago. He broke protocol on that occasion when he announced on the brink of a hot trumpet break:

"This one's for you, Rex."

The late King George V smiled and nodded in Armstrong's direction.

Margaret attended Armstrong's concert with a party of five, accompanied by detectives.

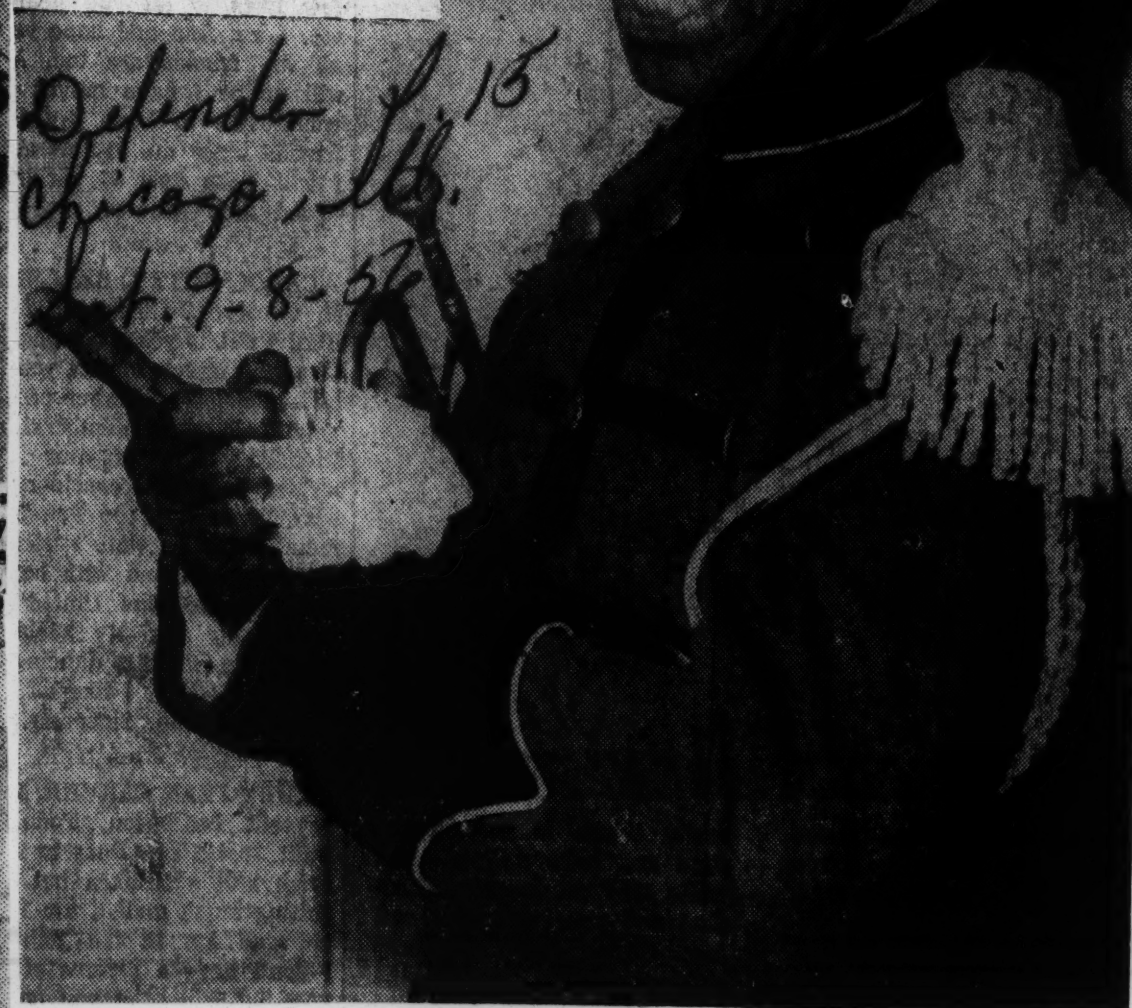
She began applauding with Armstrong's first tune, "Sleepy Time Down South."

Margaret began beating her feet in full view of hundreds when an old New Orleans clarinetist, Edmund Hall, started "noodling" with "Clarinet Marmalade." She applauded enthusiastically, and Hall encores with "High Society."

The house went wild when Trummy Young, trombone player, announced he would play "Margie." Trummy ended "Margie" lying on the revolving raised-platform floor, working the slide with his toes.



IN THE NEWS. Lillian Armstrong, famed pianist, just back from Paris will appear in concert in Chicago Sunday, Sept. 23, and also model gowns purchased abroad. Louis Satchmo Armstrong is shown in costume he'll wear on Kay Starr show, NBC-TV Sept. 17 and the smiling orchid wearing lady is Chicago cafe baroness, Thelma Washington who is back at her club after two weeks stay in hospital. Lillian Armstrong is ex-wife of famed Louis Satchmo. *28*



COOL, MON! Louis Armstrong looking less than usually self-assured, does in Glasgow more or less what the Scots do. The well-known jazz trumpeter is on a concert tour. *Associated Press*



'Satchmo' At His Best Wows Huge Benefit Throng At Medinah Here

Defender
Sat. 6-9-56
P. 14
Chicago, Ill.
A one-of-its-kind concert — "50 Years of Jazz" — starring Helen Hayes as narrator and Louis Armstrong and the All Stars was presented at exclusive Medinah Temple Friday night.

A benefit for the Chicago Chapter of the National Multiple Sclerosis Society, the concert covered the history of jazz from its inception in New Orleans, its development in Chicago and New York, and, finally, its hop across the Atlantic to Europe. A full program of songs, including many considered all-time classics, were played.

Old Satchmo was at his best for this benefit. He sang, blew his horn and jived his way across the stage as only he can before one of the largest jams ever to witness a performance here.

And after each number there was thunderous applause and screamed for more. And the narrating of Miss Hayes was equally well received. Her tribute to the master showman was one the large audience will long remember. "There is only one musician-showman" she urged "and that is Louis Armstrong. And there is only one Armstrong."

Accompanying Armstrong was his full band, including Velma Middleton, famed "lowdown" jazz singer. At the drums was Barrett Deems, with Trummy Young on the trombone, Billy Kyle at the piano and Edmond Hall on the clarinet.



LOUIS "SATCHMO" ARMSTRONG, back in the United States, sounds his trumpet to the rhythms Edward R. Murrow beats out on the tribal drum Armstrong brought with

him from Africa. The "See It Now" television show brass financed and filmed Louis' visit to the Gold Coast, where some 70,000 Africans, witness-

ing his band's performance, were so excited by his jazz music that officials requested him to confine his selections to blues numbers. Immediate-

ly after this photo was taken Satchmo took a plane for Chicago where he appeared on benefit bill for National Multiple Sclerosis Society.

Race Banned in Indianapolis

Barring of Negro Fans Doesn't Bother Satchmo

INDIANAPOLIS, Ind. (ANP)—Louis (Satchmo) Armstrong, the "Trumpet King" of Dixieland music and his orchestra invaded this city and played a one-nighter recently at one of Indiana's most beautiful showplaces, namely the Indiana Roof Ballroom, located in the heart of population of this Midwestern city of over 80,000 Negroes are in a rage over this segregation controversy. Steps are being taken by the local branch of the NAACP to see that in the future, incidents of this kind will not happen again.

This affair was billed in all of the local papers, as a public dance, open to all comers. However, when many of the Negro music and dance lovers appeared for admittance, having tickets in advance, they were informed by the white management of the spot that members of the sponsoring Indiana Roof Club, Inc., were being admitted.



Armstrong

Many whites said they were not questioned about being members and stated flatly that they didn't belong to the club.

"Satchmo" and his group recently returned from a European good-will tour sponsored by the Government in the interest of democracy among the world's peoples.

When approached by newsmen and informed of the incidents, Armstrong wasn't upset about the situation.

He stated that he "wouldn't hesitate to play before jim-crow audiences." Asked that if he had been informed in advance that the ballroom operated on segregated basis, would he still have appeared, he answered:

"Yes, I would have played. I play any place my manager books me."

Louis went on to say that he never raises the issue with the management of any of the bistros where he is booked for an engagement.

However, many of the Negro

Invite Satchmo To London

London, Eng., Sept. 11 — An invitation to American jazz musician Louis Armstrong to play a symphony orchestra in the Royal Festival Hall here in December was extended last week.

Ernest Anderson, Satchmo's representative in London, said "Louis will be coming to London in December. He expects to play with a symphony orchestra as background to his trumpet and then to appear in a British movie about backstage life in Britain."



Buster Keaton and Kay Starr, left, in a scene from an original musical by Jo Swerling and Hal Stanley, which appears tomorrow on N. B. C. TV from 8 to 9:30 P. M. Louis Armstrong, the trumpet virtuoso, tootles away, above, in his role as a circus bandmaster. The presentation, in color, is the first in the new season for "Producers' Showcase."

Jazzman 'Satchmo' Whips Audience Into A Frenzy

LONDON — (INS) — Jazz Trumpeter Louis (Satchmo) Armstrong blew up a storm with his horn Wednesday that whipped an audience of Lords and teenagers into a frenzy and turned the staid Royal Festival Hall in a "shambles."

The frenzied applause of the audience of 3,000 sparkling-sweated teenagers, jazzfans, and mink-clad society highbrows forced conductor Norman Del Mar of the Royal Philharmonic Orchestra — accompanying Armstrong — to stop the concert. Del Mar said it "had become a shambles."

Satchmo, who had flown from the United States to play with the orchestra in a concert aiding Hungarian refugees, afterwards drawled:

"They wouldn't let me go back on the stage. Somebody pulled ma horn outa ma hand and said it was overtime."

Pandemonium broke out after Armstrong finished a performance of variations of the St. Louis Blues. The audience — including Princess Margaretha of Sweden, Billy Wallace, the Lord Mayor of London and scores of debs — broke out in a frenzy of rhythmical clapping.

But Satchmo did not appear for an encore. As the uproar grew, Del Mar's smiles turned into frowns as he was unable to play the closing piece of the program, Liszt's second Hungarian Rhapsody. The conductor finally signalled his 35 musicians who picked up their instruments and quit the stage.

Armstrong said: "What should have been done to stop the cats from shoutin' was play God save the Queen or somethin'. I ain't hurt about it, I'm happy and I'm lookin' forward to comin' back."

Louis Armstrong inked for London concert date

LONDON — Louis (Satchmo) Armstrong, who is due here later part of the year for a British film assignment, has been inked for a Royal Festival Hall concert date as well as a series of engagements at the Albert Hall.

His concert engagements, which at this writing are still subject to work permits being granted include a Sunday night engagement at the Royal Festival Hall, when he'll appear with the London Symphony Orchestra as a concerto artist featured in a number of arrangements for which he's famous.

The concert will follow the pattern of his recent stint with the New York Philharmonic.

The Ministry of Labor last week okayed Armstrong's labor permit for his film engagement.

The pic, as yet untitled, will be released under the British Lion banner.

Slick combination C.C. team anxious

GRAMBLING, La. — The Grambling Little Theater Guild endowed its summer production of "Dying to Live" Tuesday with what critics called a skillful blending of acting and directing.



LOUIS ARMSTRONG



Satchmo And An English Cat

Louis (Satchmo) Armstrong was given one of the greatest ovations of his life last week when he performed with the London Philharmonic Orchestra at a concert for the benefit of Hungarian Relief. Here "Satchmo" is listening to conductor Norman Del Mar, who once was a trumpeter in a band and later in an orchestra.

During the performance the orchestra was to have played Liszt's Hungarian Rhapsody No. 2 when the audience began chanting "We want Satch. We want Satch." Unable to make himself heard Del Mar finally led his musicians off the platform and Armstrong took over.

LOUIS ARMSTRONG ROCKS ROYALTY

Wed. 12-19-56
Triumphs as Soloist With
Philharmonic at Benefit
in London for Hungary

New York
LONDON, Dec. 18 (AP) — A shouting, stamping audience and three members of the British royal family gave Louis (Satchmo) Armstrong one of the greatest ovations of his life tonight. And a British knight-actor gave him an accolade as "this noble character" of American goodwill.

"If anyone came into this Royal Festival Hall with any anti-American feeling," said Sir Laurence Olivier, "then, Louis, you've blown it away."

Mr. Armstrong did five encores while the Duke of Kent, the Earl and Countess of Harewood, the Hon. Gerald Lascelles and hundreds of others applauded for more. The duke, earl and Mr. Lascelles are all first cousins of Queen Elizabeth II.

It was a rare musical evening for Britain, for the American hot trumpet-player from a waifs' home in New Orleans was being accompanied by the 100-piece Royal Philharmonic Orchestra. At the end of Mr. Armstrong's part of the program, when he appeared to be perspiring from every pore, he played "Royal Garden Blues" and with a final wave disappeared in the wings.

He had been blowing for nearly two hours. The orchestra was to have played Liszt's "Hungarian Rhapsody No. 2" or that's what Norman del Mar, conductor, thought. The audience thought differently. When that number was due they chanted: "We want Satch, we want Satch . . ."

Unable to make himself heard, Mr. Del Mar finally led his musicians off the platform. By then it was nearly midnight, seventy minutes after the concert was to have closed.

Addressing the packed house before intermission, Sir Laurence explained that Mr. Armstrong had canceled engagements in the United States and come 3,000 miles to give his services to help raise money for Hungarian relief.

"Now listen to this noble character, for that's what he is, play you some rather basic

music." The audience included scores of Londoners in evening dress who paid five guineas (\$14.70) a ticket. It limited itself to loud applause until Mr. Armstrong got into the middle of the "St. Louis Blues."

1st Big-Name Band to Play Miami Club

NEW YORK CITY — Marking the first time that a "big name" band has been booked into

Miami's swank Fontainebleau Hotel, Louis Armstrong and his All-Stars will begin a 12-day there three days after the new year.

The engagement follows on the heels of one of Satchmo's greatest triumphs, a flying trip to

England for a Dec. 18 concert to aid the Lord Mayor of London's Hungarian Relief Fund. For the performance the famed trumpeter will be backed by the full Royal Philharmonic Orchestra, conducted by Norman Del Mar.

Queen Elizabeth's cousin, Gerald Lascelles has written a special tribute to Armstrong to be featured in the souvenir journal. Also, the British Musicians' Union has given its permission for part of the affair to be aired over the BBC.



Satchmo

'Thanks, Daddy,' Satchmo Tells Cousin of the Queen

Herald June 12-18-36 *Miami, Fla.*

P. 8-a

LONDON —(AP)— Louis Armstrong blew into London Monday to play his famous trumpet for Hungarian relief. The 56-year-old jazzman, who learned his music in a New Orleans school for waifs, found himself in select company.

At the airport to welcome him was the Hon. Gerald Lascelles, first cousin of Queen Elizabeth II, and the Marquis and Marchioness of Donegal.

"Satchmo," said the Hon. Gerald, "all London welcomes you."

"Thank you, daddy," said Armstrong, "it was a rough flight over the ocean from New York, but I'd fly anywhere in the world for Sir Cullum Welch, the lord mayor."

Armstrong will appear at Royal Festival Hall Tuesday night, accompanied by the 100-piece Royal Philharmonic Orchestra, for the lord mayor of London's Hungarian Relief Fund.

Sir Laurence Olivier will introduce the trumpeter and the lord mayor will speak. The Duke of Kent, among hundreds of other Londoners, has bought seats for the charity concern.

"What's that button in your lapel?" a British reporter asked Armstrong.

"That's my fraternity button," said Satchmo, "some college fraternity made me a member."

"College?" asked the puzzled reporter. "I didn't know you ever attended college."

Satchmo, who never went beyond the fifth grade, replied, "well, sir, I've played at an awful lot of universities."

"What did you take up at college?" persisted the reporter.

"Everything that wasn't nailed down," laughed Armstrong.



Louis Armstrong
... 'I'd fly anywhere'



Jazzman Louis (Satchmo) Armstrong, American ambassador with trumpet, "digs" Norman Del Mar, conductor of Royal Philharmonic Orchestra, as he plays hot licks on Louis' horn. Armstrong gave a London show for Hungarian relief.

Armstrong To Fly To Europe For Relief Concert

Used P. 1 Atlantic, Ga.
Thurs. 12-6-56
 LONDON — (AP) — (Satchmo) Armstrong, the trumpet player, has canceled his American tour, and is flying to Europe to help the Lord Mayor's Hungarian Relief Fund, it was learned Thursday.

He will play and sing at the Royal Festival Hall with the Royal Philharmonic Orchestra on Dec.

18. Gerald Lascelles, chairman of a committee set up to arrange the visit, said Armstrong and the conductor, Norman Del Mar, were giving their services free.

It is hoped that the concert of both classical and light music will raise more than \$168,000.

The program will include music by Kodaly, the Hungarian composer; Liszt's Hungarian Rhapsody No. 2, and Variations on a Theme which Armstrong is writing specially for this concert.

LOUIS ARMSTRONG HEARD IN CONCERT

Times
 He and Orchestra Do Little

New in Program at the Academy of Music

P. 16 C
 Aside from a change in bass players, there is nothing new to report on the concert given by Louis Armstrong and his orchestra at the Brooklyn Academy of Music Thursday.

It was the same concert that Mr. Armstrong's troupe has been playing night after night for several years both here and abroad, from the inevitable opening selection, "Indiana," through Mr. Armstrong's singing of those jazz classics, "The Gypsy," "Blueberry Hill" and "Mack the Knife," pianist Billy Kyle's solo of "Pardido" and Trummy Young's manipulation of his trombone by foot on "Margie" to the tasteless flouncing of Velma Middleton.

Mr. Armstrong's new bass player, Squire Gersh, slapped out "How High the Moon" as his solo specialty. His predecessor, Dale Jones, usually plucked his way through "Whispering" but the effect was very much the same.

Possibly the most painful moment occurred when clarinetist Edmond Hall reduced himself to the level of his colleagues with a travesty on "You Made Me Love You" since, at other times, Mr. Hall held doggedly to the refreshing wit and buoyance that have marked his work in the past.

All things considered, it scarcely seems proper to book Mr. Armstrong's group in a jazz series such as the Academy is offering. For this troupe is less a jazz band than an "attraction" and, as such, its appeal—which is undeniable—is primarily to people who have little, if any, interest in jazz. J. S. W.

Satchmo Off To England

Herald P. 1
Thurs. 11-29-56
 LONDON — (AP) — Louis (Satchmo) Armstrong is making a quick trip to England to play with the Royal Philharmonic Orchestra at a benefit sponsored by the Lord Mayor

of London for Hungarian relief. It will be in Royal Festival Hall Dec. 18.

Thurs. 12-18-56
 The trumpet maestro canceled an engagement at the Fontainebleau Hotel in Miami Beach to donate his services here.

Conductor Norman Del Mar of the Royal Philharmonic, a protege of Sir Thomas Beecham, has arranged variations on versions of "Sleepytime Down South," "Nobody Knows the Trouble I've Seen," and Armstrong's own "Struttin' With Some Barbeque."

Armstrong Finds Europe Digs Jazz

Times
Hot Trumpeter Back
and Eager to Take

Music to Russia

Jan. 1-7-56

By MURRAY ILLSON

Can hot jazz win the Cold War for the West?

Even those who admire Guy Lombardo would say "yes" to that one after hearing the man who took the Dixieland beat to Europe and captivated audiences from Norway to Spain.

Louis (Satchmo) Armstrong, whose throbbing trumpet may succeed where diplomats fail, returned yesterday by air from Frankfurt, Germany. He said that he hoped to go behind the Iron Curtain next spring. The State Department, he said, looks favorably on such a trip. He thinks he might be able to win over Russian officials, also.

Mr. Armstrong, who was born in New Orleans on the Fourth of July fifty-five years ago, thinks the Soviet Union might just as well admit him because his records have been smuggled over its borders for many years.

In an interview at New York International Airport, Idlewild, Queens, he said:

"Why, would you believe me, Russians by the hundreds came over from East Berlin to West Berlin to hear me play. They would come over and say, 'We want to hear our Louis.'"

The gravel-voiced musician said that he had tried in 1932 to get into Nazi Germany for a concert tour, "but the bigwigs wouldn't let me." He asserted that "the people wanted to hear me then, just like they want to hear me now."

Jazz 'Like Religion'

Mr. Armstrong, who was reared in an orphanage and has been "blowing my horn for forty-three years," said that in Europe jazz was "like religion to those people." In contrast to American jitterbugs who are tossed into a frenzy by the hot licks, Europeans usually maintain their composure, at least until the music has stopped, he said.

"They don't dance to jazz so much over there. Mostly, they

listen in concerts. There's no funny stuff. They are very serious—just as quiet as in a church. But after we get through playing they give us thunderous applause.

"Jazz fans in the hot clubs of Europe are thicker than the Masons. Jazz is sweeping Europe. Those people don't worry about new music taking the place of jazz in Europe."

By "new music," Mr. Armstrong meant bop jazz, the dissonant chords of which have been known to create in some persons a traumatic shock or anxiety neurosis. His opinion of bop was obviously low.

Mr. Armstrong was accompanied on his three-month tour by his wife, five other musicians and a vocalist, Velma Middleton.

On his arrival at the airport, he was greeted by Joe Glazer, his agent. Mr. Glazer said Mr. Armstrong would leave today for Hollywood where he was going to make a movie. Mr. Glazer added:

"Then next April, Louie is going to England for a two-week tour and after that we're going to try to get him into Russia. He will be terrific there. I know. I've been with him for thirty-four years. We came out of Chicago together after New Orleans."



The New York Times (by Edward Hauser)

Louis Armstrong on his arrival yesterday at Idlewild

The Global Front in Brief

Score for Satchmo

Inquirer P.3

The Communist culture commissars of Eastern Europe have removed American jazz from their list of "decadent, bourgeois" items. Since the tours of Louis (Satchmo) Armstrong, these critics report "jazz need not shock the orthodox. Jazz is a social music because it is the music of the North American Negro." Jazz concerts have proved lures for youths at Red propaganda rallies.



LOUIS ARMSTRONG

LOUIS ARMSTRONG BACK, SAYS EUROPE LIKES JAZZ

New York, Jan. 16 — Louis Armstrong arrived here this week by air from Frankfurt, Germany, where he wound up a three-month tour of Europe, and told reporters that the Dixieland beat had captivated audiences from Norway to Spain.

Armstrong still believes he can do lots toward thawing out the cold war by blowing some hot licks for the Russians.

"I'd still like to blow my horn for those cats in Russia," he said before leaving Frankfurt. "I'd go in a minute if I could. My trumpet don't know nothing about politics.

And I wouldn't do anything there in Russia but blow my horn for those kids."

"Why, would you believe me, Russians came by the hundreds over from East Berlin to West Berlin to hear me play. They would come and say, 'We want to hear our Louis.'"

Last November, when the Big Four foreign ministers were meeting in Geneva, Armstrong — who is not exactly a foreign minister — offered to solve the cold war with his horn-blowing.

The U. S. Government is said to be considering favorably proposals that American jazz and popular musicians be sent to Russia as part of a cultural exchange.

The Russians have made no official statements on the subject, although one news service reported that Russian "cats" have gone jazz happy lately.

Armstrong, whose tour took him to Italy, Sweden, Spain, Denmark, Norway, Holland, Belgium, Switzerland, France and Germany, commented on European jazz fans:

"They're all just like New Orleans; the fans come in like they were coming to a football game — relaxed at all times. We enjoyed playing for them. They're just like a bunch of kids. They know what you're doing all the time. They're all up on their jazz."

He said that European jazz musicians "play about the same" as Americans. But he had little praise for American bebop.

After Satchmo's hot blasts yesterday sent 100,000 listeners joyously stomping at Accra's biggest park, Police Maj. Michael Collens came around today and said, in effect: cool it, man. Actually, the colloquy went like this:

Collens: "When you play fast, these natives can't stand it. They'll riot all over the place from joy."

Satch: "O.K., daddy. I'll give 'em a little slow beat. You know, that ol' 4 o'clock in the morning music."

COOL NUMBER

The first cool number was "When It's Sleepy Time Down South."

The police reform movement didn't last long.

Satchmo took his horn to the first of two drum recitals. This one was at the Gold Coast university with 70 tribal chiefs and their drummers assembled. Satch got with the rythm after a few minutes and swung out with "Stomp-in' at the Savoy."

That did it. The joint started jumpin' and a chief screamed. University Dean J. N. Duckworth reminded Satch of what the policeman said.

"Slow it down, cats," old Satch shouted.

LEFT HORN

After that experience, satch left his horn behind when he went to the garden of the Achimota school to admire the frenetic native drumming and dancing of students and their masters.

As the students wriggled and jumped to the rising tempo of the "talking drums," Satchmo watched with rapt attention.

He turned to his wife and exclaimed: "Yeh, gal. That's smashing. I wish this could continue for days."

Satchmo's final Accra performance was a sell-out at a movie house tonight at one pound \$2.80 a head.

Satchmo Cools Notes To Avert Possible Riot

ACCRA, Gold Coast, May 24 (AP) — Louis Satchmo Armstrong slowed the cats down to a cool beat today to appease the cops and avert riots. Then he laid aside his horn and worked himself up into a kind of frenzy listening to an African "talking drum" recital.

He Plays It Hot for Princess

Ol' Satchmo Hits High Note

Philadelphia
LONDON, May 18, 1936
LOUIS (SATCHMO) ARMSTRONG

ARMSTRONG broke all rules of theatrical protocol before Princess Margaret tonight. And the pretty princess apparently loved it.

"We've got one of our special fans in the house," growled the gravel-voiced American trumpeter, "and we're really gonna lay this one on for the Princess."

A gasp went over the huge audience in Empress Hall. Professional performers are not supposed to refer to members of the royal family when playing before them.

"Yes, sir," said Satchmo, as the Princess grinned and hugged her knees, "we gonna blow 'em down with one of those old good ones from New Orleans—Mahogany Hall Stomp."

The Princess applauded with marked enthusiasm—and the tune with a risqué origin was played.

ARMSTRONG played before Margaret's grandfather more than 20 years ago and broke protocol on that occasion when he announced on the brink of a hot trumpet break:

"This one's for you, Rex."

At that time the late King George V smiled and nodded in the direction of Armstrong.

Margaret attended Armstrong's concert with a party of detectives. All cameramen were cleared from the arena when she entered through a side door.

She began applauding with Armstrong's first tune, "Sleepy Time Down South."

Margaret began beating her feet up and down in full view of hundreds when an old New Orleans clarinetist, Edmund Hall, started noodling with "Clarinet Marmalade." She applauded enthusiastically and Hall encored with "High Society."

The house went wild when Trummy Young, trombone player, announced he would play "Margie." Trummy ended "Margie" lying on the revolving raised platform floor, working the slide with his toes.



SATCHMO'S GREETING IN AFRICA

ACCRA, Africa.—Ajax Bukana, native dancer, did a cake walk to welcome Jazzman Louis Armstrong to Accra on Africa's Gold Coast. On the truck is a jazz combo that played a greeting for the American jazzman. The Armstrong band played before 20,000 African fans at Accra.—AP Wirephoto.



Satchmo in London: A royal Dixieland fan beat time with her program

Count Basie Writing History Of Jazz In Spare Time Between Dates

Depender Chicago Ill. 1.15
Sch. 11-24-56
 Count Basie, who brings his famous orchestra to "Jazz for Moderns" at the Opera House on Nov. 21 and 22, is currently occupying his spare time in writing an authentic history of jazz, boogie-woogie and blues.

Basie's tome on these popular forms of modern American music will cover jazz, boogie-woogie and blues from their earliest days. Long regarded as the foremost exponent and stylist of these types of music, Basie can well write from true experience, dating back to the days when he was pounding the piano keyboard in Kansas City and Chicago in company with some of America's greatest musical immortals.

Basie is seriously considering the idea of presenting a musical revue based on the subject of their writings. Two film studios already have expressed more than casual interest in the screen rights to the Basie script, which is nearing completion.

Several of the Count's bandmen have been supplying much background data for this authentic writing effort. Freddie Green, guitar, for instance, star of the Basie rhythm section, is one of the real greats of American jazz, and can speak with full knowledge of what is and was going on in jazz, boogie-woogie and blues.

Sharing the spotlight on Thanksgiving eve and Thanksgiving night at "Jazz for Moderns" with Count Basie will be Erroll Gardner, the Gerry Mulligan Sextet, Australian Jazz Quintet, Chico Hamilton Quintet and the Kai Winding Septet.

**Basie Given
 'Count' Title
 by Chicagoan**
Sch. 10-27-56
 COUNT BASIE, one of the

foremost disciples of the thing they used to call jazz and now call swing, was born in Redbank, N. J., as William Basie. He received his first piano lessons from his mother at the age of five and has kept at it ever since. While still in



Count Basie

his teens, Basie came to Chicago. In the late 1920s he played clubs and movie houses, and while playing here he went broke. Without fare to get back to Redbank, he filled in at a nickel movie house as piano player. The royal manner in which his fingers struck the keyboard earned him the title of "Count" from the house manager.

That same year Basie landed a job as pianist and arranger with Walter Page's Blue Devils. Now, almost three decades later, Page plays string bass in the Basie band. After leaving the Blue Devils, Basie joined the Benny Moten crew in Kansas City, and wound up taking over the band in 1936 when Moten died.

Since then Basie has been one of the most talked about and honored musicians in the country. His home state of New Jersey has officially honored him by having an annual "Count Basie day."

In 1940, on the stage of the Apollo theater, Count Basie staged the greatest jam session of all time, his

conception of the "All-American Band." He teamed up with such great artists as Harry James, Charlie Barnett, Coleman Hawkins, Benny Carter, Bunny Berigan, Tommy Dorsey, Benny Goodman, Roy Eldridge, Jack Jenney, Gene Krupa, and others.

In 1942 Basie invaded Hollywood and appeared in several pictures. From 1943 to 1950 Basie toured with his big band from coast to coast. In 1950 he founded a small combo and began touring the nation's night clubs. He reformed his big band in 1951 and again made the trip to the top.

COUNT BASIE BAND IS SHORT ON SWING

Times Herald 11-27-56
 Brooklyn Academy Program Shows Group's Limitations

—Newborn Quintet Plays
New York Times 11-27-56
 The appearance of Count Basie's band at the Brooklyn Academy of Music Tuesday night put an unfortunate emphasis on the limited range of this jazz group. Part of this limitation can be traced to the unimaginative and repetitious quality of the band's book, part to the make-up of the band, which is capable, but, with only two or three exceptions, not distinguished.

The band, which was once the finest flower of the swing era, swung infrequently last night. Most of these rare moments occurred when Mr. Basie, his guitarist, Freddie Green, and his bassist, Eddie Jones, got some quiet breathing space by themselves. But for most of the evening the band's level was monotonously fortissimo and instead of actually swinging, it seemed to charge headlong, battered hither and thither by Son-

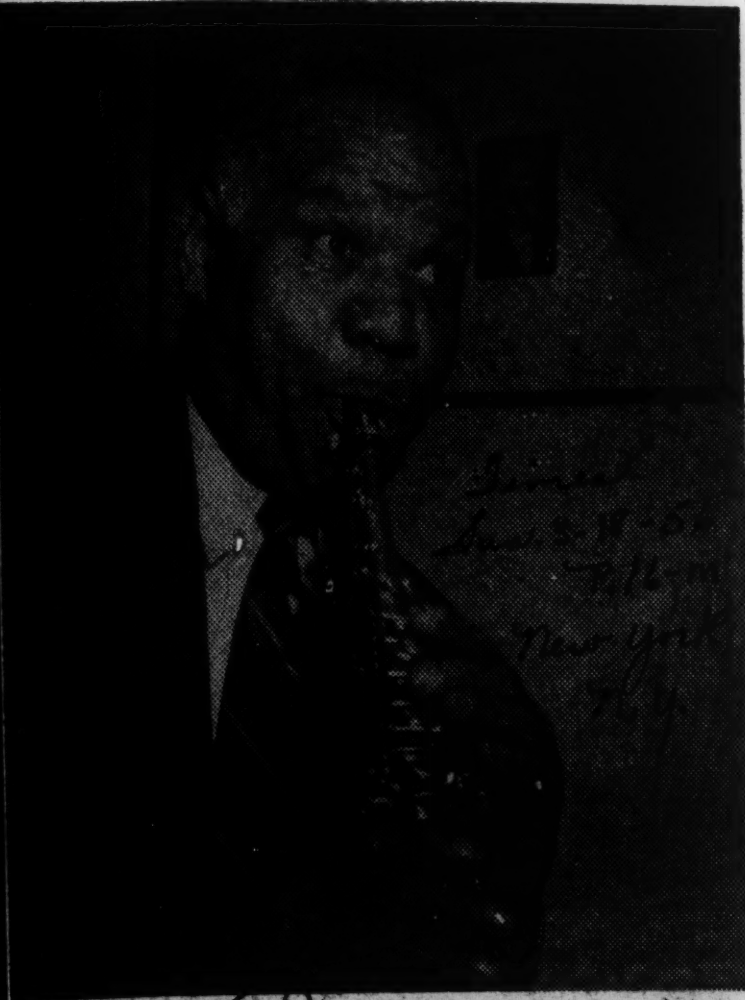
ny Payne's bull-in-a-china-shop drumming.

Signs of creative life peeped through the turmoil from time to time—in a light and delightfully rhythmic flute and muted trumpet duet by Frank Wess and Joe Newman and in Mr. Basie's occasional fey little piano sorties. But this was not enough to relieve adequately the cumulative thump and blare, which may serve its purpose in the small servings in which it is offered in a dance hall or a night club but which proved oppressive in a long concert program.

The Phineas Newborn Quartet also appeared briefly. Mr. Newborn, a pianist discovered in Memphis by Mr. Basie, played four selections with technical brilliance, producing a slick, polished surface but little of the warmth that one looks for in a jazz pianist. J. S. W.

28 1956

SIDNEY BECHET



Otto F. Hess

Sidney Bechet, a popular jazz figure in France, whose French-made recordings are being brought out in the U. S.

Bechet, gold sax attract large crowd in Germany

at 12-8-56
Sidney Bechet, tooting his gold-plated soprano sax with diamond-decked fingers proved that his special music quality mellows with age in his concert Saturday night in the Film-

palast. *P. 7*
Because of the difficulty of finding an adequate concert hall, Bechet was booked into the 1,000 seat theatre following the final show, for an unusually late concert for this sleepy city. *Saltzman*
Despite the hour the house was about three-quarters filled, with a top of eight German marks (about \$2) and a low of two marks (50 cents) for tickets.

Nearly all the open seats

were in the higher brackets, with Americans and Germans alike filling the low-tab category.
The American, now resident in Paris, Bechet, who's approaching 70, proved that for his admirers the old tunes are still the best as he wooed his dixie-loving audience with all the oldies, "Old Man River," "When the Saints Come Marching In," "Beale St. Blues" and others of the past era.

Crowd Greets Belafonte

Afro-American Sat 9-8-56 P.6

at Chicago Palmer House

Baltimore Md.
CHICAGO (ANP) — Baller Harry Belafonte, who arrived in Chicago last week to fill his second engagement in the Empire Room of the Palmer House, is offering a revolutionary entertainment technique.

A standing-room-only opening night audience and the prolonged ovation earned by the slim, handsome folk-singer, were eloquent testimony that Belafonte's new method of presentation is ever more effective than his past performances.

THE STORY behind the new Belafonte programming is an interesting one.

When Belafonte left the Windy City after the highly successful run of "Sing, Man, Sing" at the Schubert Theatre, he was headed for New York and the Empire Room of the Waldorf Astoria.

AT THE END of the Waldorf engagement, he was booked to open in "Sing, Man, Sing" at Los Angeles' huge Greek Theatre for a two-week run from July 2 through July 14.

A hoarse throat, irritated by constant strain, forced Belafonte to notify the Waldorf that he would have to take a two-day rest. This proved insufficient, however, and Belafonte cancelled a seek of the Waldorf appearance to nurse his throat.

THEN HIS physicians ruled that the inflammatory condition of his throat required the removal of some nucleus which would otherwise cause serious trouble.

Entering a New York hospital, Belafonte was advised that he must not sing or rehearse until the end of July. Anxious to get back into harness, Belafonte felt frustrated. Without rehearsals it would be impossible for him to do the "Sing, Man, Sing" show since Actors' Equity requires a certain minimum rehearsal period for such a production.

The singing star faced one alternative. He could do only songs previously rehearsed. Belafonte had rehearsed a group of numbers, many of which he intended to perform in a production, "A Night With Belafonte," which was set for early in 1957. Harry cancelled out the "Sing, Man, Sing" production but promised the Greek Theatre a different type of program.

On July 2, he opened the Greek Theatre without a rehearsal — with a mere walk-on rehearsal — appearing with two guitarists, his old stand-by, Millard Thomas, and a new addition, Frantz Casseus. He was backed by a full symphony orchestra under the direction of Will Lorin. It was widely advertised that this was the first such performance to be presented anywhere.

It turned out also to be one of the most sensational.

Music: Stadium Record

Times P.10-C
Top Throng of 25,000

Hears Belafonte
Sat. 6-30-56

HANDSOME young Harry Belafonte, folk singer, motion-picture star and night club entertainer, drew the largest crowd in the thirty-nine-year history of the Lewisohn Stadium concerts Thursday night.

Clad in black slacks and scarlet open-neck shirt, Mr. Belafonte quivered with emotion in the spotlight as he sang "Water Boy." And more than 25,000 fans quivered with him. Angular but expressive gestures punctuated and reinforced his words. The musical background was supplied by two guitarists, Millard Thomas and Franz Casseus.

Outside the stadium thousands of admirers who came too late to get tickets were turned away. But many hundreds lingered, some trying to scale the stadium walls for a glimpse of the artist, some sitting quietly on the curbstone or in parked cars.

There were two parts to the program. The first, played by the Stadium Symphony Orchestra, was directed by

Julius Rudel. Tchaikovsky's "Romeo and Juliet" and Three Dances from Falla's "The Three-Cornered Hat" were high-powered music delivered with all the drive that Mr. Rudel and his musicians of the New York Philharmonic Symphony could summon.

But they made little headway against a continuous roar



Harry Belafonte

of excited conversation among listeners who considered the symphonic part of the pro-

gram an overlong introduction to Mr. Belafonte. Prokofiev's "Classical" Symphony, a more delicate score, fared even worse, although the amplification was turned up.

When he finally appeared, Mr. Belafonte was greeted with shouts of enthusiasm, for this was his first major appearance since his recent throat operation. He was in eloquent form. He began with "John Henry," "Jamaica Farewell" and "Water Boy," all in highly personal versions.

His wide-ranging program also included an Israeli folk song sung in Hebrew, a Calypso song, "Man Smart"; a Haitian Creole harvest prayer and many encores. E. D.

Sallie's 'So Happy'

BULLETIN!

NEW YORK—"Happiness is a thing called Joe" failed to be the vehicle to bring Sallie Blair, soprano, the first prize on "Chance of a Lifetime" TV show, Sunday night, as Stuart Harris, tenor, won the award with his rendition of "I Love You Much, Too Much," by an applause meter score of 95 to

Baltimore, Md.
Last Sunday night was one of the happiest moments in my life.

"I am grateful to the many persons who helped me attain success. 1-21-56"

Speaking was Sarah Bolling Mason Hutchins who made her first defense of her newly-won "Chance Of A Lifetime" championship, Sunday night on the nationwide ABC-TV show of that name.

The pretty red-haired Baltimore-born singer, who is billed theatrically as Sallie Blair, sang her way into the hearts of millions of TV viewers, last Sunday.

She won the crown from a talented girl violinist, who had been a three-time winner on the show.

When emcee Dennis James announced that Sallie had registered 95 points on the applause meter, seven more than the current champion, the local girl fell into the arms of her traveling companion and lifelong friend, Miss Jean Noel, and wept uncontrollably.

SHE CONTINUED to weep for as photographers took pictures and friends rushed to congratulate the new TV champion. "Why did I cry?"

"It was the tension in preparing for the show and the sudden, sharp wonderful realization that I had come through. There are innumerable people to whom I am indebted—those who came to see me and applauded; members of my family who pulled for me; members of the press who helped me when I was virtually unknown."

Some 45 minutes later, Sallie, her red eyes covered with

dark glasses, left the Elysee Theatre on 58th St. just off Broadway in NYC and pulled her big red coat close around her ears to repel the biting sleet that covered the big city.

With her were Miss Noel, Charlie Tilghman, Baltimore nightclub owner, and her personal managers, Bill Alexander and Biddy Wood.

BACK AT her midtown hotel Sallie read telegrams from relatives and friends from all over and talked long distance to her mother in Baltimore.

Asked if she had been nervous, Sallie said she realized

this was really her "chance of a lifetime" and she put her all into the renditions of "Cry Me A River," and "It's Alright With Me," which won her the championship.

As winner, she received a check for \$1,000 and a one-week engagement at the Versaille nightclub in Miami, Fla. Each week she retains her championship, will receive the same awards.

"On Sunday night I will sing 'Happiness Is Just A Thing Called Joe.'"

"No, I haven't decided what I will wear."

"I know competition will be equally tough Sunday as it was last week. I'll do my best," Sallie said.

A member of Baltimore's prominent Mason family, Sallie is the daughter of the former Sarah Mason and Carlos Hutchins. Her parents are divorced.



SALLIE BLAIR
Baltimore singer on nationwide TV show Sunday night

About New York

Crusade Is on to Honor 'Old Virginny' Writer

Cabbie Lights Candle for Sick Fare

By MEYER BERGER

A SENTIMENTAL crusade is under way to revive the music and memory of James Bland. The plan is to bring his body to New York from the obscure Negro cemetery in Merion, Pa., where it has rested the last forty-five years; to write his biography as a basis for a motion picture and for TV, and to publish compositions he left with his sister Irene when he died in 1911, a penniless wanderer.

Irene Bland is 92 years old now. She lives on meager income at 321 Edgecombe Avenue, hoarding James Bland notes, unfinished pieces and other memorabilia, but she is ready to help the crusade. She has agreed to turn her brother's papers over to a committee headed by Dr. Jerome Kanner, musicologist. The committee aims to set the image of James Bland before the world in proper stature.

James Bland was born in Flushing, Queens, on Oct. 22, 1854. He was the first Negro examiner in the United States Patent Office. His best-known works—he did 700, all told, but most of his good ones were pirated and claimed by others—were "Carry Me Back to Old Virginny," "In the Evening by the Moonlight," "O, Dem Golden Slippers," "Hand Me Down My Walkin' Cane" and "The Dandy Black Brigade."

Bland was a great hand with a banjo. He played in New York with a minstrel group in 1879 and three years later went to Britain and to Scotland. He gave command performances before Queen Victoria and before the Prince of Wales, earned (for that period) fabulous pay for performances in Edinburgh and Glasgow. Like the improvident Stephen Foster, whom he followed in fame, he let all this money slip through his fingers.

He returned to New York in 1901, enfeebled and all but forgotten. He worked his way across to Pennsylvania. There, at 57, death overtook him. He was buried in the Merion plot. By and by, weeds and poison ivy covered it and the wooden

marker, so that no man remembered where his body lay. In 1939 the American Society of Composers, Authors and Publishers found the grave. A year later Virginia—which, oddly, he had never visited—adopted his "Carry Me Back to Old Virginny" as the official state song.

It was sung at the Democratic Convention the other day, and Irene Bland has been invited to San Francisco to hear it sung again at the Republican Convention. The versions heard at the political shindigs were prepared by Dr. Kanner, who has an awesome musical past. He was Victor Herbert's amanuensis, wrote a national song for Monaco before the Rainier-Kelly wedding. He will complete unfinished pieces by Bland, the income to go to Irene Bland. He is doing research now for the biography.

Associated with him are Dr. Hugo Norden, dean of the Department of Music at Boston University; Dr. Otto Wick, composer, conductor of symphony and opera at San Antonio, Tex. They have plans for the reburial of Bland somewhere in Flushing, his birthplace, where the only monument, up to now, is a housing development named for him.

28 1956

CAROL BRICE

OPERA "OUANGA" GIVEN

CAROL BRICE IS IMPRESSIVE
IN ROLE OF VODOO PRIESTESS

Clarence Cameron White's opera "OUANGA", which was performed last May at the Metropolitan Opera House in concert form, was given in a stage production Saturday night at Carnegie Hall.

The rich and impressive voice of Carol Brice in the role of the voodoo priestess Mougali was the outstanding addition to the cast. McHenry Boatwright as the Emporor of Haiti again sang with a resonant baritone voice.

Juanita King was an e fective Defilee.

The orchestra was again under the direction of Henri Elkan.

E.D.

New York Times

P. 30c

Mon. 10-1-56

Joyce Bryant

Advertiser PA-C
Sings Sunday
Thurs. 11-8-56

The renowned Joyce Bryant, former night club entertainer, now matriculating at Oakwood College, Huntsville, will appear in a musical recital at 5 p.m. Sunday, Tullibody auditorium, Alabama State College, *Montgomery, Ala.*

The attractive and talented young miss, known internationally as well as national for her singing, left the theatrical world several months ago, after announcing her decision to turn to God and since that time has become one of the nation's outstanding selected singers.

Miss Bryant is being presented by the Bethany Seventh Day Adventist Church whose pastor and membership solicit the public support to the end of success. The pastor, Elder Humphrey stated, that tickets are on sale at several points in the city and by members of the church.

28 1956

HELEN COLBERT

Actress Asks Protection From Smears

By TOM AGOSTON

BONN (INS) — Soprano Helen Colbert, Philadelphia, appealed to the U. S. Embassy at Bonn Saturday to protect her from a smear campaign alleging she has "turned her back" to America in protest against racial segregation.

The 26-year-old singer left the east of the "Porgy and Bess" troupe recently when it finished a tour behind the Iron Curtain playing to enthusiastic audiences in Russia and Poland.

Miss Colbert told INS telephonically from Stuttgart:

"I'm an American and don't ever intend to be anything else. I resent my name being used as a vehicle for anti-Americanism in these critical times."

She said she is currently on a concert tour in Germany and had resigned from the "Porgy and Bess" company for that reason only.

The Philadelphian explained she was a member of the travelling company for four years and considered it a "wonderful break." Miss Colbert added:

"But like others, I always regarded it as a springboard to a singing career, preferring this to the daily routine of singing the same part."

"I certainly never dreamed that my decision to stand on my own feet and sing in Germany one season would be given a political twist."

She emphasized "of course, I'm returning home after the season."

The singer's appeal came after

the Frankfurt Abendpost gave prominent front page display to an article headlined "Racial Hatred Drives American Negro Star to West Germany."

The newspaper alleged Miss Colbert quit her "Porgy and Bess" role "preferring to remain in West Germany where there is no racial discrimination."

Miss Colbert told the embassy she wants help to "put matters straight since she cannot afford to get blacklisted." She also said she will seek a retraction from the Abendpost.

Composer-Pianist-Singer Dies of Cancer

Una Mae Carlisle Loses Fight for Life

COURIER P. 23

BILLY ROWE

Special Courier Feature

NEW YORK

The bright lights which highlighted the name of Una Mae Carlisle for more than 17 years all over the world were pitched into darkness last Wednesday by the bony hands of death.

The Grim Reaper who holds a promissory note on the lives of all of us used cancer as his emissary to call in Una Mae's IOU and marked it paid in full. The transaction took place in Harlem Hospital after five weeks of negotiation. It was a painful one, the culmination of a debt which death attempted to collect back in November of 1952. That time he was cheated by a miracle wrought through prayer and the discovery of God by a girl who had walked the tight rope of life with no net beneath to protect her fall.

THE NEVER-WRITTEN story of the late genius, Una Mae Carlisle, formed its first sentence 37 years ago in Xenia, Ohio. It was there that she was born of a white father and a Cherokee Indian mother. Hers was genius which was enhanced by study at Wilberforce in 1934 and in Paris in 1937. About this time she wrote her first song. According to her, it was "Moon-glow," which she told the writer was stolen from her by one of the best known music publishing houses in the country. This deceit almost stopped her from attempting further compositions which would have robbed the world of one of its great talents.

But after awhile Una Mae snapped out of her angry inertia and grew to a stature which kept her on the horizon of the stars for 17 years. During those years she grossed more than a million dollars and

composed some 250 songs. Cata-pulted across the bright horizon of the wax world and the film industry, she cast a new brightness through the brash, dingy, smoky nite clubs at home and abroad.

Among the songs she wrote which stayed on the tips of people's hearts were "Walking by the River," "I See a Million People," and "My Wish." She shimmered in the imagination of film fans in such pictures as "Crossroads" (made in France), "Backstreet," "Secret Heart" and "Big Time America."

As if bewildered by the force which put her on intimate terms with glory as she traveled towards the utopia of wealth and world-wide welcome, she duelled with the Golden Rule. In the short order, in her own words, "I became a living example of what not to do with success."

IN 1952, WHEN she was just past 30, the doctors ordered Una Mae to leave this glittering city and go home—to die. Johnny Bradford, whom she married in 1941, took her to Springfield, Ohio, to her aunt, Mae Jackson, who had reared her from 3 months old. They put her into City Hospital where she remained for two and a half years with pernicious anemia. There, she hovered closer to death. She underwent innumerable operations — a cane down from 105 pounds to a quivering 50. Blood had to be pumped into her through the back of her legs as each vein collapsed. Her stomach shrunk and 60 inches of her intestines had to be removed. The doctors turned her case over to the Master and it was a miracle that brought her back to life.

When she quit the hospital in June, 1955, she was up to 102 pounds. When we saw her in Cleveland in the fall of the same year, she was a "fat" 128 pounds. It was then that she told us the story of her life and the awful bumps one finds on

the wrong road. She glowed as said her happiness came about because she had at last found God, and dressed in a new attitude had found a new destination.

WHILE IN THE hospital she composed several songs, "Waiting For You," "Pets," and ironically, "I'll Live Again." The miracle seemed complete. Joe Glaser arranged to have all her tunes recorded and she went to work at the Hanna Lounge in Cleveland. But the draw of this big city was all powerful and besides she wanted to come to New York to divorce her husband of 14 years. Once here she changed her mind, and together they started searching for the comeback road. On borrowed time, Una Mae with her new outlook seemed destined to make it.

Five weeks ago she entered Harlem Hospital. First, they said she had pneumonia and they tapped her lungs many times to remove the water, but all the time it was cancer. Wrecked with pain, but filled with the gay, glorious memories of the high places of the past, Una Mae went to the happy hunting ground of her ancestors, and on Saturday, Nov. 10, in Jamestown, Ohio, her 72-year-old mother, Mrs. Melle Carlisle, watched her daughter lowered into the earth, embraced by the "great spirit" just 37 years after she began an IOU on life.

Una Mae Carlisle Left Bright Lights Of N.Y. To Go Home To Die

JAMESTOWN, Ohio — (ANP) — The story of composer-pianist-singer Una Mae Carlisle ended forever on this earth last week as her 72-year-old mother watched her body lowered into the earth here, the victim of a losing battle with cancer.

As the rich earth covered the body, the bright lights which had highlighted the life of Una Mae Carlisle flickered out leaving only her 37 years of life span to be remembered.

Born of a white father and a Cherokee Indian mother, Miss Carlisle was regarded as one of the most beautiful women in the theatre. She is best remembered for the songs she composed, which numerically amount to some 250.

Among her tunes which have been constant on the lips of people everywhere are "Walking By The River," "I See A Million People," and "My Wish."

For 17 years Miss Carlisle's star sparkled brightly in the music world and she grossed more than a million dollars for her songs. She gave night club life the shot in the arm it needed with her singing and excellence of the piano.

She glittered in filmland in such pictures as "Crossroads," "Backstreet," "Secret Heart" and "Big Time America." She blazed across the record world, toured the universe and captivated the hearts of millions.

Study at Wilberforce in 1934 and in Paris in 1937 enhanced her genius and inspired her to write her first song.

Miss Carlisle said her first song was "Moon-glow," which she said was stolen from her by one of the best known publishing houses in America. The effect of this

caused her to halt her attempts at song writing, but fortunately she conquered her mood and decided not to rob the world of her beautiful music poems.

Then, in 1952, at the age of 33, her doctors told her to leave the shimmering lights of her be-

lions were her lot and finally doctors gave her up. When she left the hospital in June, 1955, she attributed the miracle that saved her to the Master. She was up to 102 pounds.

She composed several songs while in the hospital and went to work at the Hanna Lounge in Cleveland upon release from the hospital. She had few friends left by then, and five weeks later she was in New York's Harlem hospital reeking with pain from cancer.

Then last week, she was in pain no more. It was all gone. Life's dream on earth had ended for one of entertainment's most outstanding celebrities.

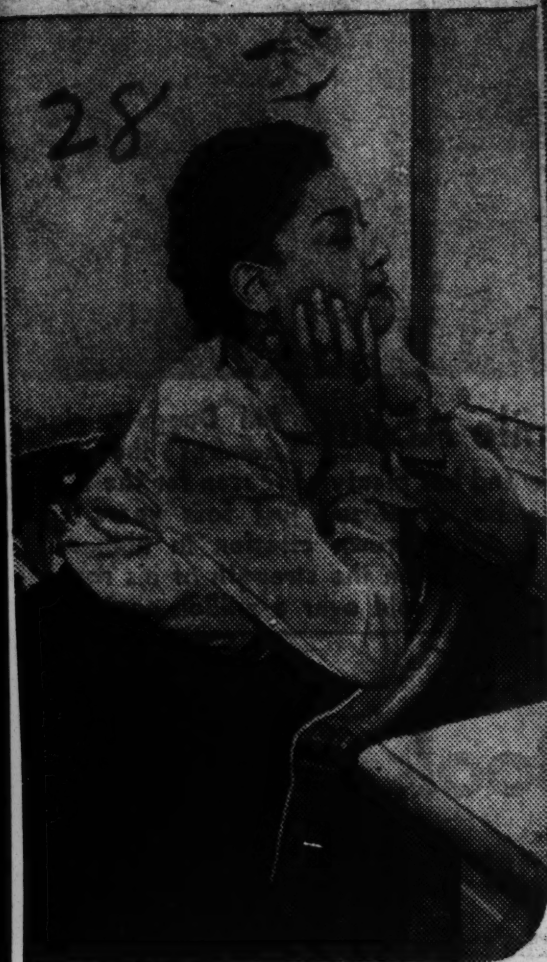


UNA MAE CARLISLE

loved New York and go home . . . to die.

Her husband, Johnny Bradford, took her to Springfield, Ohio, to her aunt, Mae Jackson who had reared her from 3 months old. She was put in City Hospital where she remained 2½ years with pernicious anemia and underwent numerous operations.

Her weight dropped from 105 to 50 pounds and she hovered close to death. Countless blood transfu-



Before and After—The late Una Mae Carlisle (center photo) at the height of her fabulous career was regarded as one of the most beautiful women in the theatre. She toured the world and grossed over a million dollars in 17 years of stardom. In the hospital Una Mae went down to 50 pounds, but she came out (left photo) tipping the scales at 128 pounds.

After two-and-a-half years of illness in the hospital at Springfield, Ohio, Una Mae had few friends left. One of her staunchest boosters was beauty salon owner Glenda Powell (right photo), greeting her in Cleveland, where Billy Rowe took these photos almost a year ago. Miss Powell helped Una Mae start her second comeback.

17,000 greet King Cole

AP 3-3-56
SYDNEY, Australia—A mass turnout of over 17,000 persons greeted Nat (King) Cole on his second visit to this country, when he opened here at Sydney Stadium on Tuesday, P.M. 13.

The famed singer drew tremendous crowds for both his 8 p.m. and 8:45 shows, despite the unusually high tariff of 30 shillings (\$4.23) for admission. *Baltimore Md.*
PROMOTER Lee Gordon told newsmen that the initial turnout virtually assured him the biggest box office since Johnnie Ray and that there was a strong likelihood the Cole reception will exceed that extended by the teenage crowds to Ray.

Nat worked for over 60 minutes in the huge barnlike-tin-roof arena, swinging from one number into another with the ease for which he is singularly noted. He also tossed in a spot of piano for good measure.

MIMIC George Kirby missed the plane at San Francisco and had to be replaced for the first show by dancers Romaine and Claire. However, he was on hand for the following day and he, like Cole, was a big hit with the Down Under audience.

Lillian Briggs provided a dash of novelty with her pile-driving vocalizing and Marty Allen and Mitch DeWood rounded out the show with their zany comedy.

spot is the culmination of a personal battle he has waged for years, and he rightfully considers it a forceful forward step in revolutionizing the newest medium of entertainment whereby more and more Negro stars will be able to display their fine talents via their own television programs.

According to Cole, who feels highly honored at being selected for the first show of its kind, NBC is to be commended for being a trail-blazer, especially in the light of the serious tensions in the South.

The Nat King Cole show will also be different in other ways. It will not depend on guest artists to carry it, but will rely on the sheer magic of the Cole personality, which has sold 49,000,000 records and has shattered attendance marks in theatres, night clubs, auditoriums and stadiums from America to Australia.

The musical arrangements will be done by Nat's musical conductor, Nelson Riddle. It will be produced and directed by Jim Jordan.

COLE WILL do the show from three cities, New York, Los Angeles and Chicago, and it will be kinescoped when the singer is on the road. At this writing, the show is not sponsored but NBC believes it has a good chance of obtaining one. Tentative plans call for Cole to do the first four shows from New York, where he opens a four-week engagement at the Copacabana, Nov. 1.

In addition to his own weekly show, the sizzling singer has pacted an exclusive guest appearance deal with NBC, which will have him doing two Perry Como shows in November, one on the Walter Winchell show in December, a spectacular in January and a number of other important guest stints on their top-rated programs through the coming year.

Nat King Cole now becomes a full-fledged star of five mediums of entertainment: records, radio, stage, screen and television.

NAT COLE SINGS AT GOP CONVENTION; REMINDS AMERICANS OF RIGHT TO VOTE

Daily World Fri. 8-24-56
Atlanta Ga. P.M. 1
The Republican national convention was serenaded yesterday at approximately 6 P. M. when famous crooner Nat (King) Cole rendered three selections, paid "homage" to Ike, and reminded Americans of the right to vote.

Mr. Cole, who first sang "Somebody Loves Me," declared he was not appearing to deal in "partisan politics."

"I have come," he exclaimed "to pay homage to the President of the United States, Mr. Dwight D. Eisenhower."

Cole reminded Americans of the United States "privilege of Voting."

"Let's not forget this privilege next November" he said. He urged everyone to vote, whether for Democrats or Republicans.

Cole then sang "There's All There Is To That" and "Little Girl." He was warmly applauded by Republicans.

NAACP denies advocating boycott of Cole records

AP 3-3-56
WASHINGTON (ANP) — Accused by a Mississippi congressman for calling for a boycott of records by singer Nat (King) Cole, the NAACP last week denied the charges and said "it's typical of the kind of stuff used to confuse the civil rights issue."
AP 3-28-56
Clarence Mitchell, head of the NAACP's Washington Bureau, declared that "Rep. John Bell Williams' statement is not true."

Williams made the statement during House debate on the civil rights bill.

Rep. Forrester (D-Ga.) praised Cole for returning to sing before Alabama audiences after being physically "attacked by lowdown white people."

Signed for Weekly Show on NBC's Coast-to-Coast Hookup

Nat King Cole Gets TV Spot!

Pittsburgh Pa.
NEW YORK—In one of the most unprecedented and momentous moves in the hectic history of television, NBC has signed Nat King Cole to star in his own weekly Monday night video program, "The Prized Spot," from 7:30 to 7:45 (EST), over the National Broadcasting network, beginning Nov. 5.

And, so, the captivating crooning colossus, whose career has been a succession of triumphs, now achieves the ultimate distinction of becoming the first Negro musical artist ever signed for a regular show of his own by one of the nation's major TV networks over a coast-to-coast hookup.

JUSTIFIABLY, COLE is tremendously elated, as getting his own channel



tiful in support, not in domination, never in competition . . . We are just as certain Nat's shows can be successful, and presume premier experimentation will lead him into a simpler presentation of a sort which has made him one of the great popular favorites. The simplicity should be stressed both visually and musically, and you can stress good taste without pretention. After all, Nat's first impact came singing with a trio . . . we like a big band, but a band constructed under a voice, not arguing with it.

28

Courier ~~11-17-56~~ *Sat. 11-17-56*
'King' Starts Reign—Nat (King) Cole, whose records have sold almost 50,000,000 copies, began his own Monday night show over NBC-TV Nov. 6, backed by a vocal group and a 16-piece orchestra. The program will continue until Cole leaves for a tour of Australia.

Courier
Thrilling CBS Debut
11-17-56
Nat King Cole Scores On His First TV Show
11-17-56
 By JACK O'BRIAN

NEW YORK—(INS)—Nat (King) Cole for all of 15 minutes via NBC-TV Monday at 7:30 P. M., with Gordon Jenkins' orchestra and the Boatanchors, in a sustaining show produced, directed and written by Jim Jordan. With Nat as the star anybody could have written the format used on this latest democratic attempt to give great talent its due. To prove that, Nat's personal manager Carlos Gastel is listed as executive producer.

IN HIS DEBUT, Nat was so great and so thrilling to the eyes and ears that one kept wondering what kept him off television in his own right so long. It is the hope of the millions of Cole's fans throughout the nation that this will soon become a sponsored show. Also that it will prove the wedge which will open the sponsored teevee commercial doors to many other talented stars with the same complexion as that of the King. **JZZY.**

NEW YORK.—(INS)—Nat King Cole's voice is one of the creamiest in the history of song and his premiere Monday night (NBC-TV) provided something sorely needed by sore ears for years—a regular Nat Cole show . . . in admiring Nat's fine voice, style and selection of songs we still have misgivings on two points: one, over-production visually starting off with Nat in pretentious silhouette, on a pedestal . . . We have Nat on our own aural pedestal and simplicity and less production, showing-off would have been better . . . The only thing you can do from a pedestal is step down . . . Second, the musical accompaniment, by Gordon Jenkins leading either too much of an orchestration or too much over-orchestration, seemed to be competing with Nat . . . Perhaps Nelson Riddle should give lessons in popular musical accompaniment.

If Gordon Jenkins wished us to be at least as aware of his orchestra as we were of Nat Cole's singing he succeeded, but we are of the opinion that musical accompaniment can and should be beau-

Ellabelle Davis to solo with N.Y. Philharmonic

NEW YORK — Soprano Ellabelle Davis will be soloist with the New York Philharmonic Symphony under the direction of Dimitri Mitropoulos on the CBS Radio broadcast Sunday, Jan. 8, 8 p.m., EST.

Miss Davis will sing the soprano solo role in Lukas Foss' Biblical cantata "The Song of Songs," with text chosen from the King James version of the Bible.

Mr. Mitropoulos will open his broadcast program with the Saint-Saens symphonic poem "Phaeton," memorializing in music the tragic end of the legendary Phaeton and his flaming chariot. The program will close with a performance of Ralph Vaughan Williams' Symphony No. 4 in F minor. This work is a product of the mid-thirties, and has in it a turbulent augury of events to come.

MISS DAVIS, a distinguished concert singer, made her Town Hall debut in 1944, and since that time has sung with leading orchestras throughout the world.

The Foss work, dedicated to her, was written in 1946 on a commission from the League of Composers, and first performed in 1947 by the Boston Symphony under Koussevitsky, with Miss Davis as soloist.

She has just returned from a concert tour of the Scandinavian countries, which included two appearances in Helsinki at the Sibelius Festival and a personal visit and concert for Sibelius at his home outside the city.



Ellabelle Davis To Sing With N.Y. Philharmonic

NEW YORK — The American soprano Ellabelle Davis will be soloist with the New York Philharmonic Symphony under the direction of Dimitri Mitropoulos on the CBS Radio broadcast Sunday, Jan. 8 at 1:30-2:00 p.m., EST. Miss Davis will sing the soprano solo role in Lukas Foss' Biblical cantata, "The Song of Songs," with text chosen by Mr. Foss from the King James version of the Bible.

Mr. Mitropoulos will open his broadcast program with the Saint-Saens symphonic poem "Phaeton," memorializing in music the tragic end of the legendary Phaeton and his flaming chariot. The program will close with a performance of Ralph Vaughan Williams' Symphony No. 4 in F minor. This work is a product of the mid-thirties, and has in it a turbulent augury of events to come.

Miss Davis, a distinguished concert singer, made her Town Hall debut in 1944, and since that time has sung with leading orchestras throughout the world.

The Foss work, dedicated to her, was written in 1946 on a commission from the League of Com-

posers, and first performed in 1947 by the Boston Symphony under Koussevitsky, with Miss Davis as soloist.

She has just returned from a concert tour of the Scandinavian countries, which included two appearances in Helsinki at the Sibelius Festival and a personal visit and concert for Sibelius at his home outside the city.

SOPRANO IS SOLOIST WITH PHILHARMONIC

Ellabelle Davis, soprano, gave a performance of much distinction yesterday afternoon with Dimitri Mitropoulos and the Philharmonic Symphony at Carnegie Hall. She was soloist in Lukas Foss' cantata, "Song of Songs."

Although Mr. Foss writes for the human voice more courteously than other contemporary composers one could name, he has set the interpreter a number of difficult tasks in his cantata. The long ascending phrase at the beginning of "By night on my bed," etc., is an example.

Miss Davis, however, performed this and other taxing passages with apparent ease. The soprano was in good voice yesterday and Mr. Foss' cantata proved to be a splendid display-piece, well suited to her vocal powers.

Admirers of Vaughan Williams were no doubt grateful to Mr. Mitropoulos for programming that composer's Symphony No. 4 in F minor and for conducting it with skill and obvious sympathy.

The program opened with Saint-Saens' symphonic poem, "Phaeton," and closed with the four "Greek Dances" by Niko Skalkottas, which Mr. Mitropoulos and the orchestra introduced to Philharmonic audiences last season.

Ellabelle Davis at Central State

WILBERFORCE, Ohio — Miss Ellabelle Davis will appear in concert on the Central State College campus April 19.

Among the numbers she will present will be the Biblical cantata "Song of Songs" written especially for her by Lukas Foss on a commission from the League of Composers.

She first performed this work with the Boston Symphony Orchestra under Serge Koussevitch.

sky in 1947. SHE RECENTLY returned from a Scandinavian tour during which she appeared at the Sibelius Festival and a personal concert for Jan Sibelius.

From April 22 to 24, H. Dinsmore will present his one-man art exhibit at the Student Union.



AMBASSADOR John Davis Lodge (left) officially welcomes William L. Dawson.

choral director of Tuskegee Institute, at Loyola, Spain where Dawson directed "Orfeon Donostiarra" amateur choir of

100 voices from San Sebastian. Occasion was 100th anniversary of death of St. Ignace Loyola, founder of the

Jesuit Order. More than 1200 persons witnessed the performance.

Dawson Choir Dir. Spectacular P.3 In Spain

Salamanca, Spain, Sept. 18 — Striking success is marking the choral conducting in Spain of William L. Dawson, the noted choral director who for years trained the Tuskegee Choir.

Dawson, loaned to Spain under a USIS program of the U. S. State Department, has been engaged in training a foremost group of Spanish singers in general choral presentation and especially the Negro spiritual. Great interest has

been aroused in musical circles and newspapers throughout the country have reported on his interesting artistic innovations.

The first concert Dawson conducted was with the Great Orfeon Donostiarra of San Sebastian at Loyola, July 29. It was in commemoration of the 400th Anniversary of the death of Saint Ignacio Loyola, the founder of the Society of Jesus. People were in attendance from all over the world. The Pope sent three representatives from Rome. The American Ambassador, John David Lodge and his party were present. Thousands were unable to get inside the basilica. Loud speakers were placed outside the building for their benefit. A movement is on foot to have

him remain over for two or three weeks to conduct at the Great Seville music festival, using the same group of singers from the Orfeon Donostiarra.

William Dawson To Conduct in Spain

WASHINGTON, (AP) — William L. Dawson, former director of music at Tuskegee institute, left New York last week en route to Spain where he will conduct the singing of Negro spirituals, according to the State Department. Dawson has been invited there by several choral groups to teach Negro spirituals.

His trip is sponsored by the International Educational Exchange Program of the State Department.

Ex-Tuskegee choir director conducts 200-voice chorus

TUSKEGEE, Ala. — William L. Dawson, conductor and composer, who directed the Tuskegee Institute Choir for many years, served as guest conductor of the All-State High School Chorus of 200 voices in Syracuse, N.Y., November 29, 30 and December 1.

This was the fifth time that the former choir master of Tuskegee had been invited to conduct choruses in the State of New York.

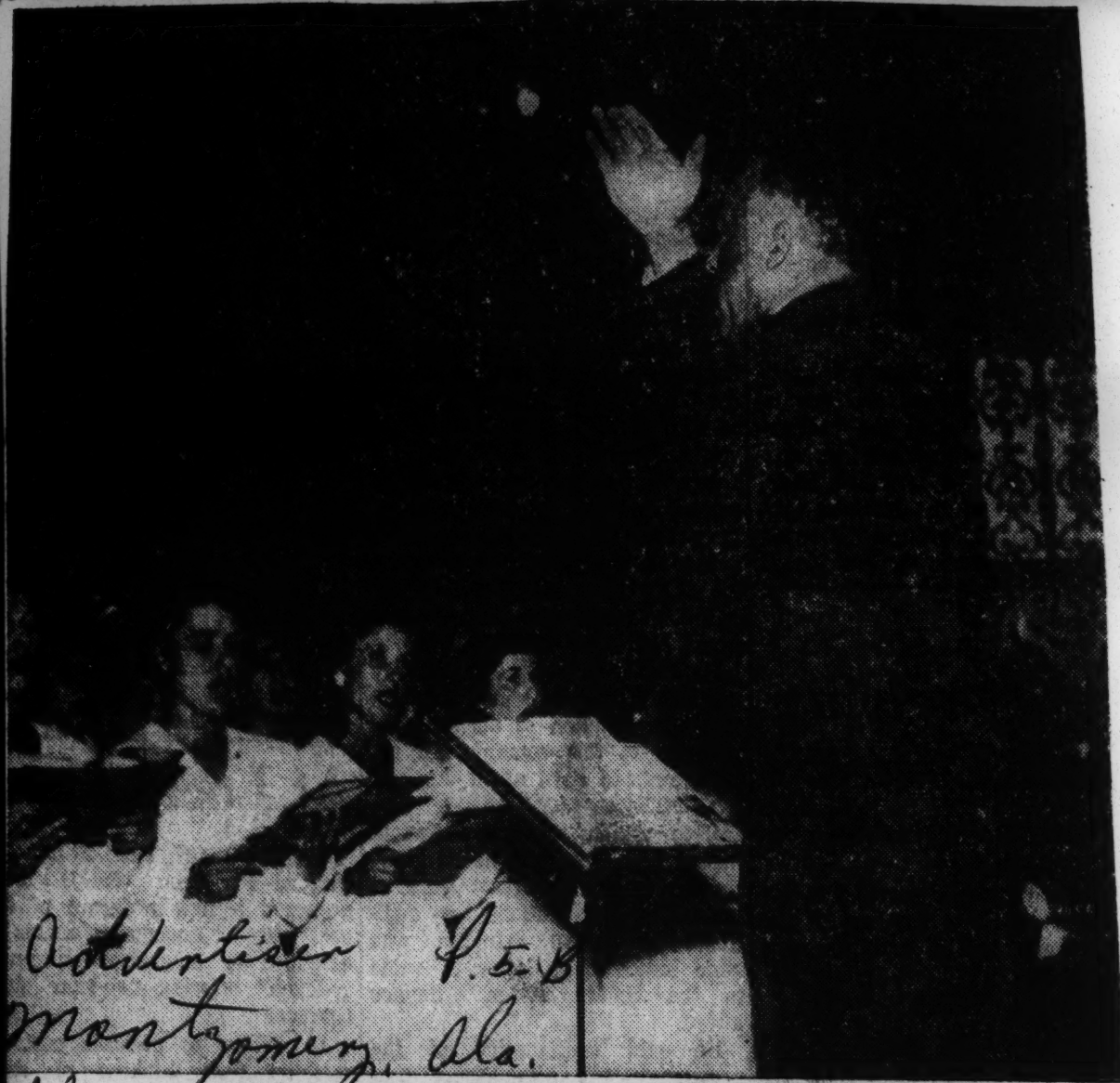
Recently Dawson returned from a successful tour of Spain, a country in which he did guest conducting under the auspices of the Department of State of the United States.

In Spain Dawson conducted the Orfeon Donostiarra of San Sebastian, in the Basilica at Loyola, as a part of the 400th Anniversary of the death of St. Ignacio de Loyola, founder of the famed order of the Company of Jesus.

Ex-Tuskegee Music Head To Visit Spain

WASHINGTON, July 17 (AP) — The State Dept. announced today that William L. Dawson, former director of music at Tuskegee Institute, will leave New York tomorrow for a two month visit to Spain.

He has been invited there to teach and conduct the singing of Negro spirituals. His trip is sponsored by the International Educational Exchange program of the State Dept.



Advertiser P. 5-B
Montgomery, Ala.

TUSKEGEE COMPOSER IN ACTION

William L. Dawson, Tuskegee composer and conductor, in one of his familiar poses as he conducts the Orlean Denostirra of San Sebastian, Spain, in the Basilica at Loyola, as a part of the 400th Anniversary of the death of St. Ignacio de Loyola, founder of that famed Jesuit Order, the Company of Jesus.

DePaur Chorus *Courier Sat. 1-28-56* Is Disbanding

P. 26
NEW YORK—The DePaur Infantry Chorus, which has been a unit since World War II, will disband at the end of this season, according to a statement released by director Leonard DePaur. This is being done with the full sanction of Columbia Artists Management which booked the chorus.

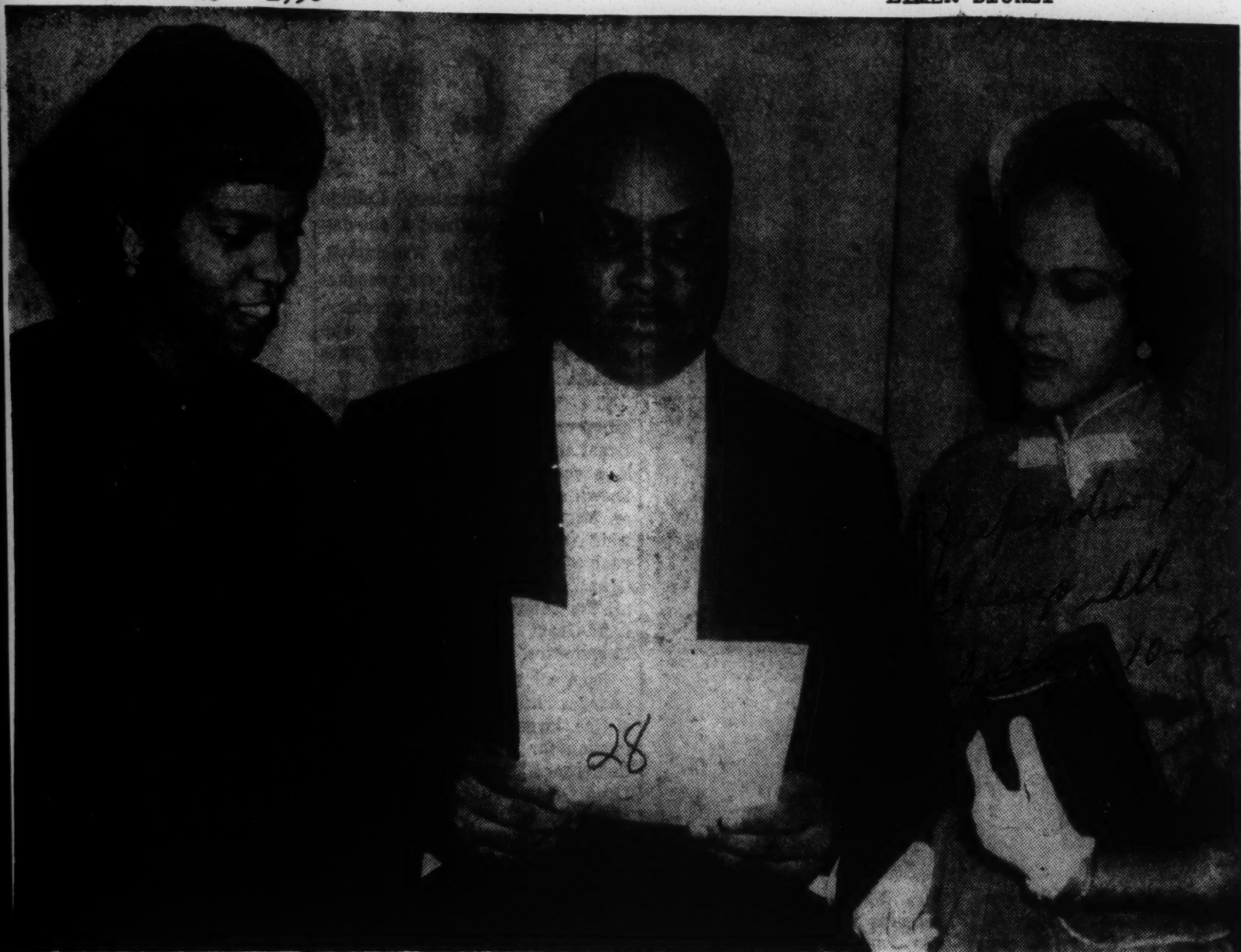
Pittsburgh, Pa.
A new program will be instituted under the title, "De Paur Opera Gala." This will utilize a mixed chorus of twenty-five, an orchestra of the same number and five soloists. It will present condensations of three Broadway shows which starred Negro singers, Thompson's "Four Saints in Three Acts," the Hammerstein-Bizet "Carmen Jones" and Gershwin's "Porgy and Bess."

The new group will begin a coast-to-coast tour of one-nighters in January, 1957.

De Paur Group To *Journal & Guide* Sing In Mississippi

Sat. 1-28-56 P. 21
JACKSON, Miss.—The celebrated De Paur Infantry chorus, one of the most successful attractions in the concert business in the last decade, will be heard here in Jackson at College Park Auditorium on Friday, Feb. 17 at 8:00 p. m. under the auspices of the Jackson College Lyceum association.

Worcester, Va.
Since its civilian debut after four years' service in the uniform of the United States Army, the de Paur chorus has given more concert performances a year than any attraction on the lists of Columbia Artists Management, which brings them here. Since 1949, when it broke all records by 190 concerts in 180 dates, the chorus has steadily maintained, and often increased, this breath-taking pace.



EIMER DICKEY promising
tenor, who last year won the
Marian Anderson award for

further study, is interviewed
as he appeared in concert at
A and T college, Greensboro,

N. C. Conducting the inter-
view are Misses LaFrance
Kleckly (left) of Orlando, Fla.

and Ruth White, Liberty, N.
C., both students at the col-
lege.

IS FIRST TO PLAY ROMANTIC LEAD

Mattiwilda Dobbs Thrills In Metropolitan

By JOSEPH R. MARSHALL

NEW YORK —(INS)—Mattiwilda Dobbs from Atlanta, Ga., gave warm pleasure to a packed Metropolitan Opera house Friday night in the dramatic soprano role of Gilda.

She bore her honors as first Negro singer of a romantic lead at the Met—with a lyric voice and warmth in the part of the daughter of "Rigoletto."

Ex. 11-12-56
KNOWN AS A coloratura.

the young, handsome lady worried the audience only during the second act, when she first appears in Verdi's lovely opera. There were moments when her voice showed nervousness.

But opposite powerful Leonard Warren as Rigoletto and romantic tenor Jan Peerce as The Duke she went on to warmer applause in the dramatic third and tragic fourth acts.

AMONG THE delighted audience were Miss Dobbs' mother and her father, John Welsey Dobbs, a retired railway mail clerk of Atlanta.

The coloratura soprano has studied under a Marian Anderson scholarship. Miss Anderson, a contralto, was the first colored artist to star at the Met, in the gypsy role of the "Masked Ball" in 1954.

MISS DOBBS first studied singing at Spelman College, Atlanta.

In 1950, she won the International Music Competition in Geneva, toured Europe and made her operatic debut at La

n Debut

Scala, Milan.

HER ALMOST too-strong acting and lovely voice brought great emotion to the part of Gilda, which she sang for the first time in Italian. The applauding audience left no doubt that it would like to hear Miss Dobbs more often at the Met.

Strong praise for Miss Dobbs' debut and high approval of the other participants in "Rigoletto" marked the revues in the New York four morning newspapers.

DOUGLASS WATT, of the Daily News, enthusiastically led the praise saying: "This girl, Mattiwilda Dobbs, has got it . . . a coloratura soprano. Miss Dobbs is alone among her contemporaries in being able to combine florid vocalism with warmth of expression."

Howard Taubman in the Times seconded with the judgment: "All told, a fine debut. It may even be that greatness is within this girl's reach."

THE HERALD Tribune critic summed up the season's first production of "Rigoletto" as, "a real old-fashioned grand opera evening." He added: ". . . the beauty of last night's 'Rigoletto' was that all

the other (singers) held their own in the face of such a galaxy of top notch principals singers."

New York Daily Mirror critic Robert Coleman noted that Miss Dobbs in her debut had the united sympathy of the singers and audience. "It was obvious that the entire cast was doing everything possible to make her feel at home," he said.



MATTIWILDA DOBBS
Convincing 'Gilda'

Mattiwilda Dobbs On Met's Roster:
Marian Anderson's Name Missing

By A. E. WHITE

NEW YORK. — (ANP) — Announcing the complete roster of the celebrated company of singers, the Metropolitan Opera includes baritone Robert McFerrin in his second season, and newcomer Mattiwilda Dobbs, coloratura, who only two years ago made her New York debut.

The name of Marian Anderson is missing from this season's roster. The music world acclaimed Miss Dobbs rising young Atlanta beauty who had caused ripples of excitement in New York when she sang the difficult role of "Zerbinetta" in Straus' opera "Ariadne aux Naxos."

Miss Dobbs received a tumultuous reception here, then she returned to Europe for additional concert and opera engagements.

Last summer, when Met manager Rudolph Bing announced signing Miss Dobbs, there was speculation as to what roles she'd have. This was settled last week, when in the same announcement of the Met Company, Miss Dobbs was scheduled to do Gilda in Verdi's "Rigoletto."

And strangely enough, also in the Met company this season is the Junoesque soprano Mariquita Moll who sang the lead at Mattiwilda's debut.

The signing of Miss Dobbs ends speculation on whether she, Leontyne Price, who has done opera on TV, or brilliant Adele Addison would follow Marian Anderson into the Met.

Among the managers, coaches and pluggers — an army of which attended the fabulous Anderson Met debut, opinion was divided with each singer having her strong supporters planting hints and seeds of stories.

But back to the Met company. Absent this year and conspicuous so — is the name of Miss Anderson. It is not unusual for a star of Miss Anderson's ability to drop out of the Met cast by mutual consent.

Miss Anderson actually loses financially by appearing with the

famous operatic company. Here, top pay for stars is \$1,000 per performance. In concerts, Miss Anderson's fee is \$3,000 per appearance. Of course, this dwindles considerably after making deductions for manager, publicity, accompanist and travel, yet the aggregate surpasses a season's pay at the Met.

Last year, McFerrin was sparingly used, possibly due to heavy concert commitments.

In spite of these monetary differences, no singer in his or her right mind refuses an invitation to sing at least one season with the Met. Why? Prestige of course. The use of the Met's name in advertising concerts is worth the price for the singer's performances.

Which raises another and final question. Will Miss Dobbs — sensational as she is — and McFerrin, who must be an excellent voice to be signed by the Met — accompany the troupe which usually goes on tour at the end of every season? Many Southern cities are included in the itinerary. The answer, surprisingly enough, may be "Yes" now that the climate of racism in some spots is showing ant attitude. Then again, the same change toward tolerance may be a flat, unqualified "No."

Met's New Coloratura

The Metropolitan Opera has a dazzling new coloratura soprano. She is Atlanta-born Mattiwilda Dobbs, 31, pert, appealing to the eye, solacing to the most opera-worn ear. She made her debut as Gilda in "Rigoletto" last week, and the event was doubly important, for she is the first Negro to sing a romantic lead at the Met.*

"Rigoletto," despite some of the most grippingly grisly melodrama in grand opera, is distinctly dated. Whenever Gilda has a spare moment, the orchestra lapses into a kind of soft shoe accompaniment, leaving wide-open spaces for her graceful vocal glides and glitters. Soprano Dobbs sounded smooth as cashmere beside the tweedy textures of Tenor Jan Peerce and Baritone Leonard Warren. Her phrasing

was always neat and true; in lyrical passages her voice floated with never an edge. In Verdi's showy old coloratura bits, e.g., *Caro Nome*, it glittered clear and bright as a glockenspiel in a football band. She was nervous at first—her vibrato was fast as a canary's, and she heaved her pretty bosom with each breath, which is not regarded good form—but she stopped the show several times, and the bravos rang out like pistol shots when she finished.

Soprano Dobbs has traveled as far and fast as her admirers could have hoped, since she bowed at La Scala as Elvira in Rossini's *L'Italiana in Algeri* three years ago (TIME, March 16, 1953). In Europe

* Famed Contralto Marian Anderson broke the singers' color barrier two years ago in the role of the Negro Ulrica in Verdi's *Un Ballo in Maschera*. Three weeks later, Baritone Robert McFerrin made his Met debut as Amonasro in *Aida*. Ballerina Janet Collins was the first Negro ever to be featured at the Met (in 1951), also in *Aida*.

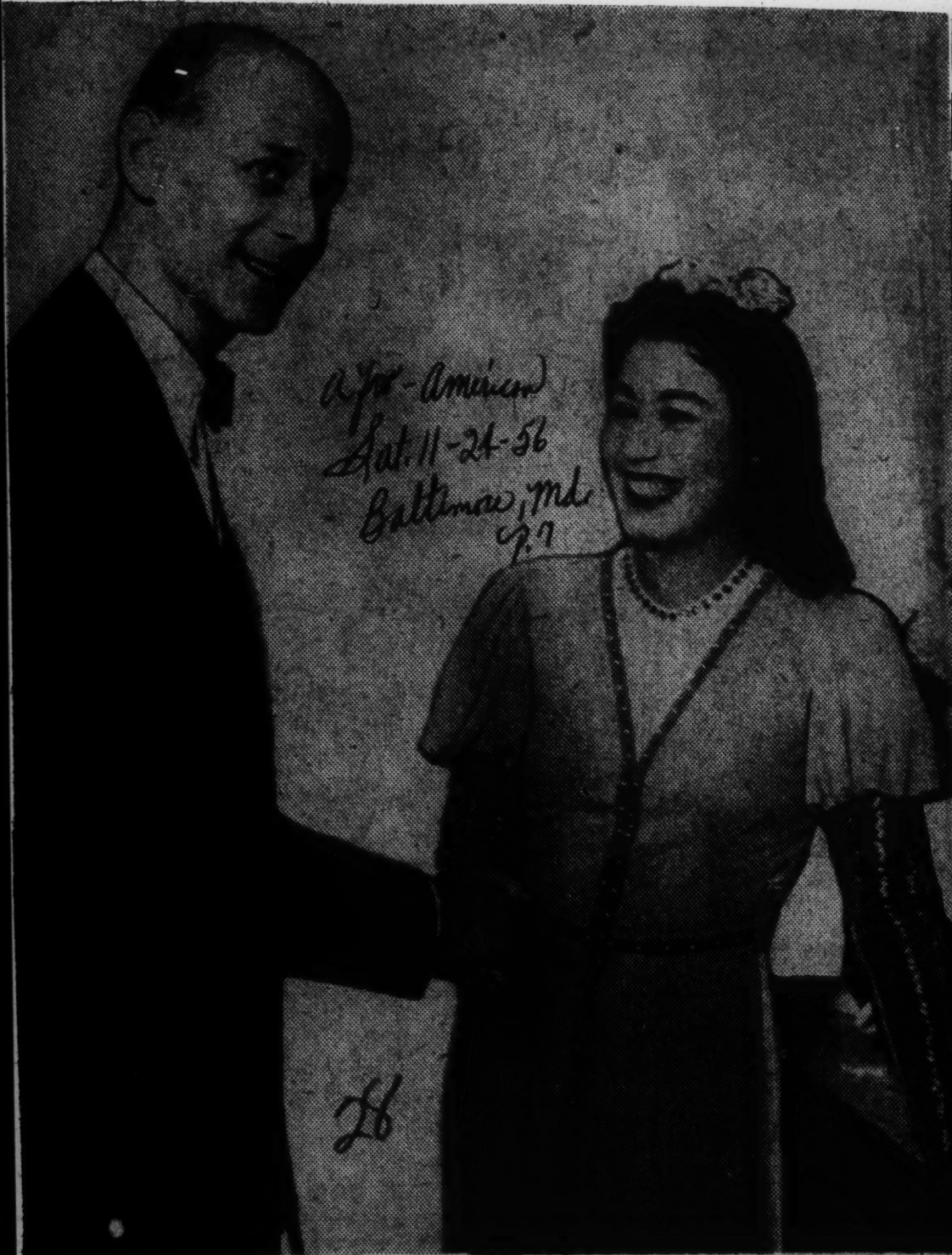


Frank Lerner

SOPRANO DOBBS AS GILDA

As bright as a glockenspiel, she has appeared before both opera and concert audiences from Stockholm to Milan. While studying in Paris she met her husband, a Spanish journalist named Luis Rodriguez, lost him 14 months later (he died of a liver ailment), two days before she was to sing a command performance of *Le Coq d'Or* at London's Covent Garden. She went on (as the Queen of Shemakhan) despite the tragedy, now thinks "singing helped."

Mattiwilda (a contraction of the names of her maternal grandmother) made her U.S. stage debut with the San Francisco Opera a year ago, was back in Covent Garden last February when word came that the Met wanted her to sing four



METROPOLITAN OPERA FIGURES
— Mattiwillda Dobbs, his new coloratura soprano find, is congratulated backstage by Rudolph Bing, manager of the Metropolitan Opera, following

her performance in "Rigoletto" last week. Miss Dobbs was the first colored woman to sing a romantic lead part in the famed house.

Miss Dobbs Hailed In Debut at Met



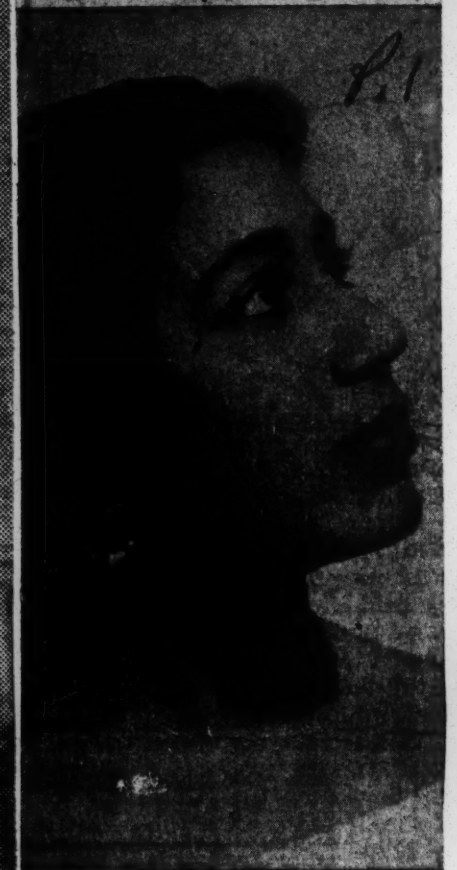
Makes Met Debut— Pretty mezzo soprano Mattiwillda Dobbs of Atlanta, Ga., made her debut at the Metropolitan Opera House, culminating a life-long dream. Miss Dobbs is shown as Gilda in Verdi's "Rigoletto."

NEW YORK — Mattiwillda with the famed company. Two Dobbs, 29-year-old coloratura seasons ago, Marion Anderson soprano from Atlanta, Ga., was and Robert McFerrin joined the at home on the Metropolitan Metropolitan. Opera stage Friday night and Singing Gilda in Verdi's "Rigoletto," Miss Dobbs had her happy that she was there. first experience with the role Miss Dobbs became the third in its original Italian. She sang Negro to sing a principal role Gilda before in Covent Garden

In London in English.

Critics were lavish in their praise of Miss Dobbs' debut.

Mattiwillda Dobbs
Daily Worker
Triumphs In Met
Atlanta, Ga.
Opera Appearance
Nov. 11-13-56



MISS DOBBS

By JOSEPH R. MARSHALL
NEW YORK — (INS) — Mattiwillda Dobbs from Atlanta, Ga., gave warm pleasure to a packed Metropolitan Opera House this weekend in the dramatic soprano role of Gilda.

She bore her honors — as first Negro singer of a romantic lead at the Met — with a lyric voice and warmth in the part of the daughter of "Rigoletto."

Known as a coloratura, the young, handsome lady worried the audience only during the second act, when she first appears in Verdi's lovely opera. There were moments when her voice showed nervousness.

But opposite powerful Leonard

Warren as Rigoletto and romantic make her debut tonight. Among
tenor Jan Peerce as the Duke shethem are Lawrence MacGregor,
went on to warmer and warmer chairman of the board of the
applause in the dramatic third and college, Albert E. Manley, pres-
tragic fourth acts. ident, and Mrs. Chauncey Wad-

Among the delighted audience del board member.
were Miss Dobbs' mother and her Although the singer said yes-
father, John Wesley Dobbs, a re-terday she was "very excited"
tired railway mail clerk of Atlanta. at making her debut tonight,
The coloratura soprano has studi-she appeared calm enough. At
ed under a Marian Anderson scho-rehearsals she said she discov-
larship. Miss Anderson, a contral-ered that contrary to reports
to, was the first Negro to star at she had heard, it had proved
the Met. in the Gypsy role of the "very easy" to sing on the Met
"Masked Ball" in 1954. stage. She also said she felt
Miss Dobbs first studied singing everything would go "all right"
at Spelman College, Atlanta. tonight.

In 1950, she won the Internation-
al Music Competition in Geneva,
toured Europe and made her oper-
atic debut at La Scala, Milan.

Her almost too-strong acting and
lovely voice brought great emo-
tion to the part of Gilda, which
she sung for the first time in Itali-
an. The applauding audience left
no doubt that it would like to
hear Miss Dobbs more often at the
Met.

A New Gilda Tonight

Family Rallying For Negro's 'Met' Debut

By Paul V. Beckley

Mattiwilda Dobbs will be the
first Negro to sing a romantic
lead on the Metropolitan Opera
stage when she makes her debut
tonight in Verdi's "Rigoletto."

The coloratura soprano, whose
voice has lyric soprano qualities
as well, will also be singing the
role in Italian for the first time,
for in performances at London
she sang Gilda in English.

Family Arrives Today

All members of her family
who could make the trip were
to arrive this morning to at-
tend the performance. Her
father, John Welsey Dobbs, a
retired railway mail clerk, and
her mother, Mrs. Irene Dobbs,
will hear their daughter from
the second row of the orchestra
floor. Four of her five sisters will
also attend the performance.
They are Mrs. Julie Butts, Mrs.
Josephine Clement, Mrs. Milli-
cent Jordan and Mrs. Willie
Blackburn.

Her parents are arriving from
Atlanta, while the sisters will be
traveling from Durham, N. C.,
Jackson, Miss., and Atlanta, Ga.

"Very Excited," She Says

Miss Dobbs first studied sing-
ing at Spelman College at At-
lanta, and a group of officials
of that school will also hear her



Mattiwilda Dobbs as Gilda
in Verdi's "Rigoletto."

MATTAWILDA DOBBS

Miss Dobbs was appearing one night with the Little Orchestra Society directed by Thomas Schurman in her first difficult presentation. A packed hall was on hand to greet the concert, one of a series given by the Little Orchestra—but most of them wanted to hear this much talked-of new coloratura soprano, Mattawilda Dobbs.

Backstage, performers who were to appear with Miss Dobbs were a-dither. None of them knew the young woman, few had heard her sing. Every time a new face appeared backstage, whispers were "Is that Dobbs?" And every whisper was answered with a head shake. This was no group of novices — here were singers who had won their honors at the Met.

When Mattawilda sang "Zerbinetta's Air" in which she flirts outrageously with three male suitors, thunderous applause followed the last notes of the difficult number. Miss Dobbs was "in." As one critic put it "that girl will storm her way into the Metropolitan opera set. Just watch."

That night, Sol Hurok envisioned Miss Dobbs as a star of Marian Anderson's caliber, but the young woman, then 28, took it in stride and said she had to be shown.

SHE'S ANOTHER

Happiest persons in the backstage melee were the young sopranos' proud parents and sisters. Equally jubilant was Miss Florence Read, president emeritus of Spelman, who flew all the way from Los Angeles, where she is living in retirement, to hear Mattawilda. "I wouldn't miss this for worlds," she jubilantly declared, planting a kiss on Mattawilda's cheek.

Next morning, New York's acedulous music critics were unanimous in their lavish praise for the star that had burst on the horizon. Never once though, did Mattawilda doubt her ability. She only wanted to prove it.

The career of Mattawilda Dobbs is fantastic. Born in Atlanta, Ga., one of six daughters of Atlanta's outstanding J. Wesley Dobbs, Mattawilda, who named after her grandmother, began singing when she was seven in Atlanta's First Congregational church.

But she didn't consider singing seriously until she entered Spelman college. In 1946 she came to

New York after graduating from Spelman, continuing her college work at Columbia university.

In 1951, she won a John Hay Whitney Fellowship to study abroad, which gave her an opportunity to sing in Italy and Holland. Her triumph came when she sang at La Scala opera house in Milan, the first of her race to sing in the "cradle of the opera" which has given many famous singers to the world. Passing this was the test for the Atlanta singer.

She became a fixture at English music festivals, appearing at Covent Garden by Royal Command. Meanwhile, the singer had married a Spanish journalist, Don Luis Rodriguez Garcia de la Piedra. Death cut short this idyllic marriage just at the time Miss Dobbs was reaching the pinnacle of her career. Her husband's untimely death came just as she was preparing for the London royal concert and because her husband had so ardently wished her to have this honor, Miss Dobbs went through the performance, but brilliantly.

Speculation is rife over which operas Miss Dobbs will sing next season. She has eight in her repertoire and since there has been a good public reception for the revised and revived "Magic Flute," considerable anticipation has Miss Dobbs doing this difficult role next season at the Met.



ENGAGED BY 'MET': Mattawilda Dobbs, American coloratura soprano, who will perform with the opera company during 1956-57 season.

'MET' SIGNS TWO FOR NEXT SEASON

Two Sopranos, Mattawilda Dobbs and Antonietta Stella, Are Added to Roster

Mattawilda Dobbs, American coloratura soprano, and Antonietta Stella, Italian dramatic soprano, have been engaged for the 1956-57 season of the Metropolitan Opera Company.

Atlanta-born, Miss Dobbs is the third Negro singer engaged by the Metropolitan Opera. The first was Marian Anderson. Robert McFerrin, baritone, was the second.

Both Miss Dobbs and Mr. McFerrin were aided in their careers by scholarships awarded by Miss Anderson.

Miss Dobbs made her operatic debut at La Scala in Milan in 1953, singing Elvira in Rossini's "L'Italiana in Algeri." She has sung leading roles also at Covent Garden, London, and at the Glyndebourne Festival. She made her American operatic debut in San Francisco last fall as the Queen in Rimsky-Korsakoff's "The Golden Cockerel."

Miss Stella, who has been singing during the current season at La Scala, made her operatic debut in 1949 at Spoleto as Leonore in "Il Trovatore." During the following seasons she sang in several Italian opera houses, as well as in Germany, the Netherlands, Spain and Portugal. She made her Covent Garden debut last summer.

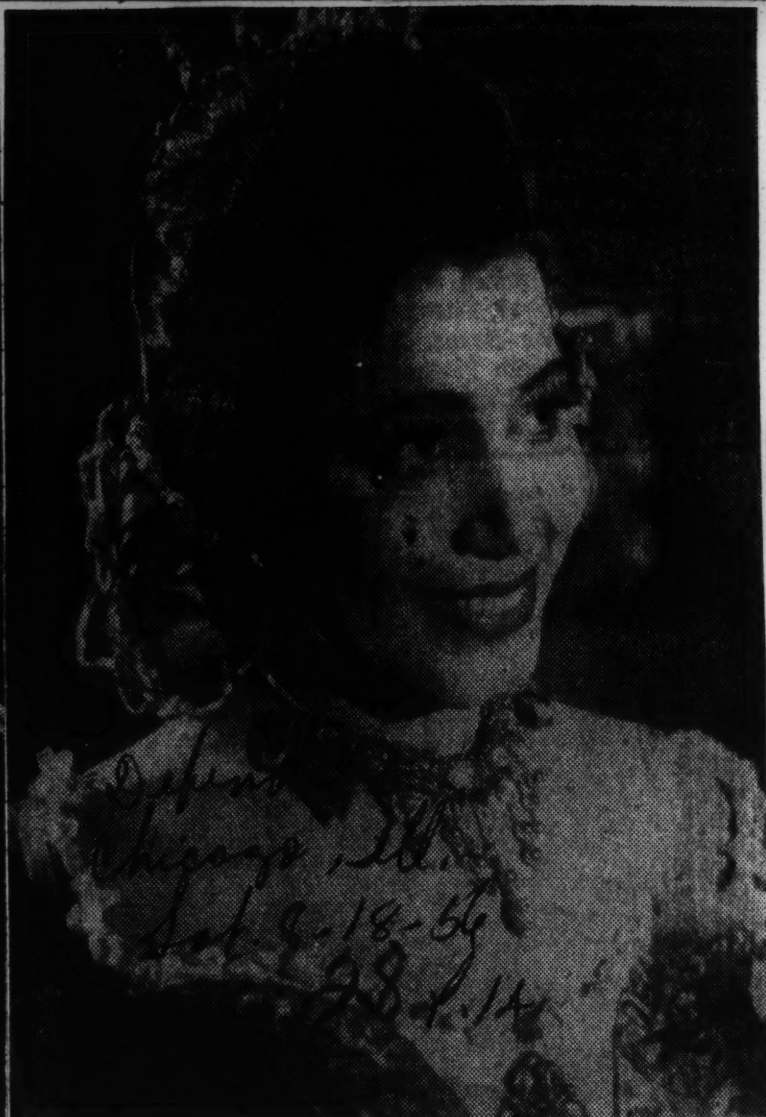
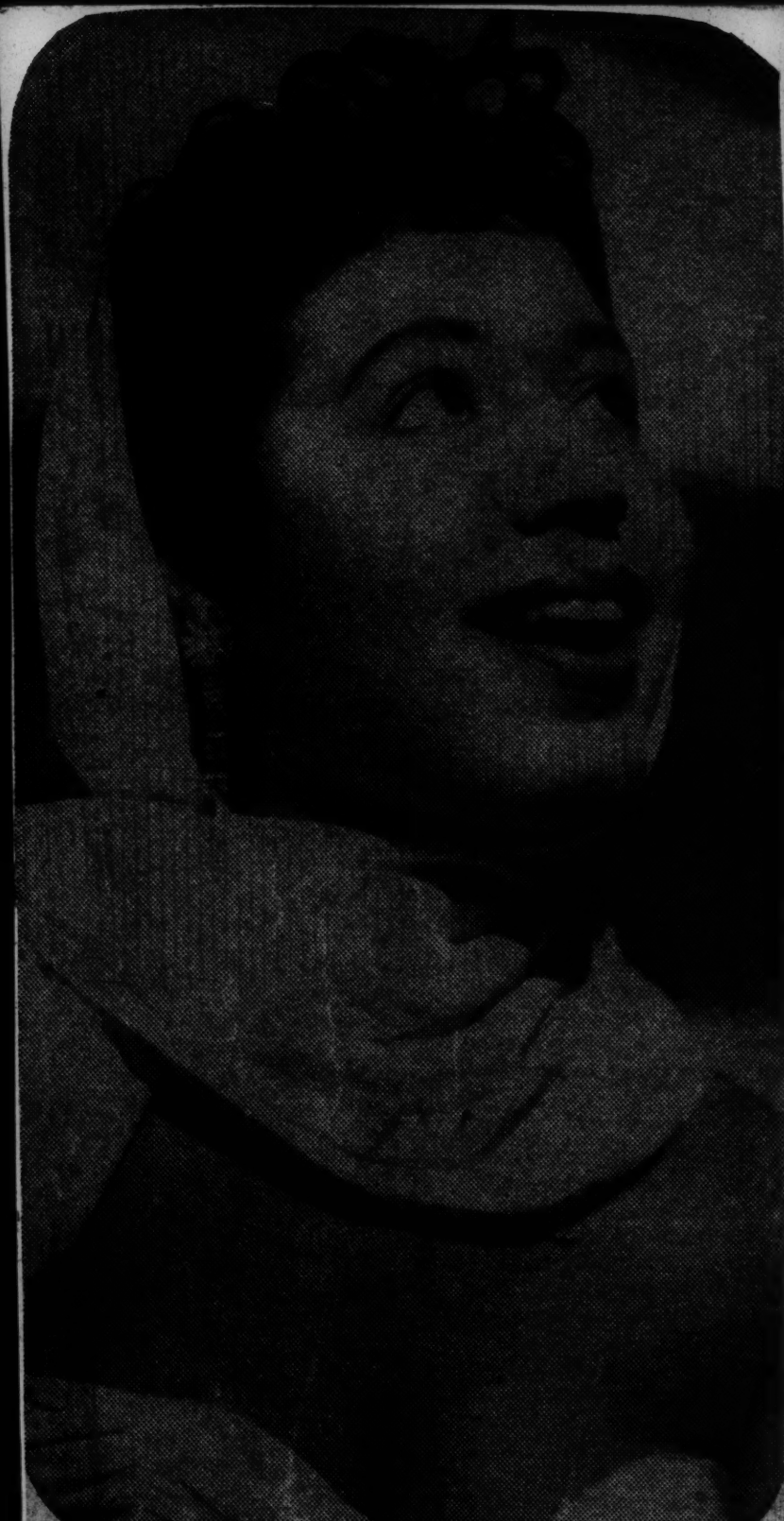
Miss Stella's roles include Donna Anna in Mozart's "Don Giovanni," Elsa in Wagner's "Lohengrin," and the female leads in Verdi's "Don Carlo," "La Forza del Destino," "Un Ballo in Maschera," "Othello" and "Faltstaff."

She's Another Anderson Said Hurok At Debut

By ALVIN WHITE

NEW YORK — (ANP) — When the manager of the Metropolitan Opera last week signed coloratura

soprano Mattawilda Dobbs to a contract to sing next season in the famed temple of music, a prophecy made two years ago by impresario Sol Hurok was fulfilled.



MATTIWILDA DOBBS, the Georgia born soprano, is a sensation in London opera circles where she has been appearing since her arrival in Europe. Here, Miss Dobbs an-

appears as "Queen of Shemakhan," who marries King Dodon (England's Howell Glynne) at the famed Glyndebourne opera festival.

MATTIWILDA DOBBS, the Georgia born concert artist will be heard in an overseas broadcast from Holland Sunday Aug. 19 over CBS radio.

Mattiwilda Dobbs In Met.
Wed. 10-31-56
Debut Nov. 9

"Rigoletto" will play Nov. 9 and 12 and Dec. 1 and 6.

Miss Dobbs' itinerary after her debut will take her to Fisk University in Nashville, Tenn., Brooklyn Brooklyn college, N. Y., Town Hall in N. Y., Wayne University in Detroit, Tuskegee Institute and Le Moyne College in Memphis, Tenn.

Native Atlantian. **Mattiwilda Dobbs** will make her Metropolitan Opera debut Nov. 9, as Gilda in Verdi's "Rigoletto." Miss Dobbs will be the first woman from Georgia to appear in grand opera and the second native of the state. The other singer was a man.

This will be the first "Rigoletto" of the Metropolitan season. Leonard Warren will sing the title role and Jan Peerce will appear as the Duke. Helen Vanni will make her debut in the smaller part of a page.

Signs Met Contract—Among the six new American-born singers engaged by the Metropolitan Opera Company for the forthcoming season is internationally famous **Mattiwilda Dobbs**, soprano, who replaces Marian Anderson. Re-engaged is baritone Robert McFerrin.

Mattiwilda Dobbs, Soprano, Gives Recital in Town Hall

By Francis D. Perkins

A year after her first recital in Town Hall, Mattiwilda Dobbs gave her second concert there Sunday night, when Ned Rorem played the piano parts of five of his songs. Paul Berl was the accompanist for the rest of a program which was not of the type usually expected from a coloratura soprano. There was, indeed, one work specifically indicated for this type of voice, a "Concerto" by Rheinhold Gliere in a list which also offered Bach and Handel arias, songs by Hugo Wolf and Heitor Villa-Lobos' "Bachianas Brasileiras" No. 5.

As in her previous recital here, and her two appearances with the Little Orchestra Society, Miss Dobbs displayed a remarkable voice, bright in tone, fluent and flexible, faithful to the pitch, whose tones, including the topmost ones, have a satisfying volume. Her singing also revealed musicianship and well-controlled volume; the latter was strikingly shown in one or two long crescendos. As a rule, the timbre was admirably clear; there were some slightly hard-surfaced vocal passages and some in which she seemed to wear down on her tones, although without a sense of effort.

In the first group her best singing was in the lyric flow of Handel's "Care Selve" rather than in the livelier other two arias. Due partly to the nature of the program, there was somewhat less of the sparkle associated with her singing. The second part of the wordless Gliere work, however, disclosed notable technical agility as well as tonal appeal; the closing altitudinous note has both clarity and full focus.

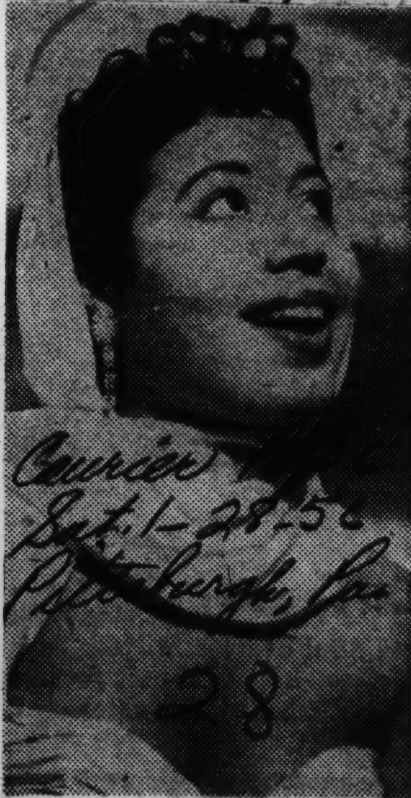
As compared with her previous recital, she showed an advance in expressive discernment, realizing the general mood and atmosphere of what she sang, while sometimes missing its full emotional content. There also seemed to be a need of a wider span of vocal hues for a program such as this; her lower notes were appealing, but lacked the positive color which prevailed elsewhere.

Except for "Alleluia," composed ten years ago, Mr. Rorem's six songs had not been sung publicly before in this country. In general, they had a pleasing, vocally grateful melodic line and atmospheric evocation; "From 'le Comenes'" was more declamatory in character, and "Alleluia" had the most positive musical profile. These were well sung, apart from not particularly intelligible enunciation, and the soprano provided some of her most evocative interpretations of the evening in the poignance and momentum of the Villa-Lobos work.



Courier Sat. 1-28-56 To Europe

Coloratura Soprano Mattiwilda Dobbs, who launched her American season last October at the San Francisco Opera and thus became the first Negro artist to appear there, left for London via BOAC plane, en route to a fifteen-month tour of Europe.



Town Hall—Mattiwilda

Dobbs, Atlanta-born coloratura soprano of London's Royal Opera, Covent Gardens, will be presented by S. Hurok in concert at Town Hall, Sunday evening. This will be Miss Dobbs' last appearance in New York this year. Feb. 1 she returns to London to perform at Covent Garden for the remainder of the season followed by appearances at The Glyndebourne Festival.

MATTIWILDA DOBBS

Music: An Artist Sings

MATTIWILDA DOBBS, coloratura soprano. At Town Hall. Recitative and aria from The Wedding Cantata. Excerpts from Atalanta, Joshua. Handel's Nun wanders, Maria; Die Sprosser; die Bekehrte; Mitentfesselt. Pippa's Song; The Silver Swan; Cradle Song; Sally's Smile; From Cleomenes (first United States performance).

Alleluia. Ned Rorem. Bachianas Brasileiras No. 5. Villa-Lobos. By HOWARD TAUBMAN

MATTIWILDA DOBBS, American soprano, sang with seriousness of purpose and refinement of taste at Town Hall Sunday night. Her program, save for a rapid show-piece by Gliere, did her credit, and she sought to make music with every composition she undertook.

Her voice is flexible, wide in range and accurate throughout the scale, including the top tones. She has technical address and she makes it serve musical ends. There was no question of the intelligence and sensitivity of Miss Dobbs' singing but, as the evening went on, one wondered whether she could break through the bounds of good taste and remind us that music can be flame and passion as well as controlled beauty.

New York, N.Y. In the final number of her printed list, Villa-Lobos' "Bachianas Brasileiras" No. 5, Miss Dobbs let herself go. Her voice took on fresh colors, and her singing became charged with excitement. Here was a performer with plenty of temperament, the one quality that had been missing up to this point.

There was a great deal of lovely singing earlier in the evening. Miss Dobbs' handling of Handel's "Care Selve" from "Atalanta" was notable for its style, and the closing pianissimo was floated and sustained with matchless purity. Her group of Wolf songs was done with sympathy for their elusive emotions. Paul Berl, a discreet accompanist, played with special effectiveness here.

Miss Dobbs gave the first United States performances of five songs by Ned Rorem and the young American composer was at the piano when she sang them.

Mr. Rorem belongs to the conservative school of com-

posers. He attempts — and achieves — lyricism in his songs, and he writes ingratiatingly for the voice. The music to "Pippa's Song" did not match the ecstasy of Brown-ing's lines, but "Cradle Song" had an artless tenderness and "Sally's Smile" and "From 'Cleomenes'" conveyed a personal mood.

Miss Dobbs sang Mr. Rorem's songs, like everything else, with conviction. She is an artist.



Mattiwilda Dobbs

Miss Dobbs To New York Town Hall

Atlanta's celebrated coloratura soprano, Mattiwilda Dobbs, will make her second annual appearance at New York's Town Hall on Sunday night after which she will move to Hartford, Conn. for her last concert prior to joining the Royal Opera House (Covent Garden) in London on Feb. 1.

Last year Miss Dobbs in her Town Hall recital sang to a capacity audience in an S. Hurok presentation. She left Atlanta recently where she spent Christmas and New Years with her family.

Miss Dobbs will sing three operas at Covent Garden: "Le Coq d'Or," "Rigoletto" and "Tales of Hoffman."

She will spend June, July and August at Glynde Bourne where she will sing Mozart operas in celebration of his anniversary year. She will interpret "The Abduction from the Seraglio."

Mattiwilda Makes "Met"

NEW YORK (SNS) — S. Hurok announced last night that Atlanta's Mattiwilda Dobbs, world famous coloratura soprano, will sing the leading role in the Metropolitan Opera's presentation of "Rigoletto" Feb. 24-26. The arrangements, made between Mr. Hurok and Metropolitan manager Rudolph Bing, will make Miss Dobbs the first Negro artist to appear with the company. Last year, Marian Anderson became the first when she portrayed the role of Ulrica the Sorceress in "The Masked Ball."

Atlantans last got to hear Miss Dobbs in person when she was presented in concert at the Wheat Street Baptist Church. She is the daughter of Mr. and Mrs. J. W. Dobbs of 540 Houston Street.



MATTIWILDA DOBBS
To make Met debut

Our Mattiwillda Makes Met

("Let us break bread together." *Daily World*)
Georgians and those in high appreciation of art might justly feel proud of our own Mattiwillda Dobbs, world famous coloratura soprano, who will sing the leading roles this season in the Metropolitan Opera's presentation of "Rigoletto."

Being a native born Georgian, having made her debut here in her native land, there is somewhat of a local pride taken in this unprecedented success of one making the high roles of one of the most rigid and technical fields within the grasp of mortals.

In a trip around the world, Mattiwillda has charmed high personages of state and those acute critics so current with the demands of the time. *Atlanta Ga.*

In the mastery of her field, her talent has made its own competitive strides. In its soothing and caressing tenderness it has inquired into the sentimentalities of a nation; enrapturing every phase of custom and practice making for a united brotherhood and stressing the doctrine of equality wherever man is found.

In that Mattiwillda has well demonstrated that desire of one of old who said: "Let me sing a nation's songs; I care not who writes its laws."

May she continue to grow in spirit and in stature that while a troubled world is confounded in its stress and tension, she will exhort the minions of every kith and kin, creed and tecture - "Let us break bread together."

To Sing Next Season, Says Rudolf Bing

Jan. 3-2-36
Third Negro.
Signed With *P.9*
August Body

NEW YORK. — (NNPA) — Miss Mattiwillda Dobbs, daughter of John Wesley Dobbs, of Atlanta, grand master of Georgia Masons, will join the Metropolitan Opera next fall, it was announced Thursday by Rudolf Bing, general manager. *Kansas City Mo.*

Miss Dobbs, a coloratura, will be the third colored person to sing principal roles on the Metropolitan stage.

Mr. Bing did not disclose what role the singer would portray next season, but Miss Dobbs has appeared in Genoa as Queen of the Night in Mozart's "The Magic Flute" and as Olympia in "Tales of Hoffman" at Covent Garden in London. New productions of both operas have been staged at the Metropolitan this season.

Marian Anderson, noted contralto, was the first colored singer to appear in a featured role at the Metropolitan, making her debut in Verdi's "Ballo in Maschera."

Miss Dobbs, who was started on her musical career when she won a Marian Anderson scholarship in 1947, attended that performance. Robert McFerrin, who was the first colored singer to enter the Kathryn Long opera training courses at the Metropolitan in 1953, made his debut on Jan. 27, 1955 as Amonasro in Verdi's "Aida."

Miss Dobbs is now at Covent Garden where she is singing leading roles in three operas, including that of Gilda, the Queen, in "Le Coq d'Or," the opera in which she made her American debut last fall at the San Francisco Civic Opera.

N. Y. INTERNATIONAL AIRPORT — Coloratura soprano Mattiwillda Dobbs, who launched her American season last October at the San Francisco opera and thus became the first Negro artist to appear there, left for London recently via BOAC plane, en route to a 15-month tour of Europe. Miss Dobbs, born in Atlanta, Ga., will give 14 performances at London's Royal Opera in Covent Garden and then tour France, Germany and Spain before returning to New York in 1957.

Miss Dobbs to enter Met's sacred portals

474 - American P.13
Jan. 3-3-36
NEW YORK (NNPA) — Miss Mattiwillda Dobbs, daughter of John Wesley Dobbs, of Atlanta, grand master of Georgia Masons, will join the Metropolitan Opera next fall. *Baltimore, Md.*
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Meet Fats Domino, 250 pounds of controversy

Handwritten: Mrs. American Baltimore, Md. Sat. 8-11-56

By SAM LACY

Fats Domino and Elvis Presley are no more closely resembled than an elephant and a gazelle. Yet, they're as alike as two frisky kittens in a litter.

Whether you like them or not, you're forced to admit they must have something — both of 'em.

No two public figures in the country are more controversial at the moment than this pair, unless it be Nixon and Stassen. And few people anywhere are making more money, unless you include the printers at the Milt.

Domino and Presley take turns hogging the spotlight on the "rock 'n' roll" hit parade. Wherever they go, they're mobbed by admirers. Still, if you listen to the people in the street, you're not sure whether Fats and Elvis are artists or hooligans.

Each makes his own contribution to the craze of the day. Presley with his hip-swinging and nasal whine; Domino with his foot-stomping and husky shout.

SINCE THE Mississippi guitar player has been rather freely exploited on several of the nation's leading television shows, this look-see, perhaps, should concern itself with introducing the 250-pound piano player from New Orleans.

Fats, who now is happily married and the father of six children, was christened Antoine when he first saw the light of day 28 years ago in the Louisiana metropolis.

AS SO OFTEN happens, his New Orleans birthright exposed him to the influence of the great "Papa" Celestin and the equally talented Kid Ory, both of whom have discovered a raft of topline artists—Fats Waller, Louis Armstrong, et al. One of ten children, Fats was the only one with musical inclinations. And he showed them

early.

Domino was singing in New Orleans cafes when he was only ten years old.

His first music lessons came from an uncle, Hariss Verett, who played in the Celestin and Ory bands of the early 1930s. And he had to master them well to have attained his present heights.

TODAY, FATS has 26 records behind him, including his own versions of "Blue Heaven" and "I'm In Love Again," both of which have remained close to the top of the disc jockey charts for the past seven weeks.

Most of his platters are based on numbers he wrote himself. Among them are "Ain't That a Shame," "Poor Me," "You Keep Knocking" and "Don't Blame It on Me."

Despite the fact these are waxed on a small label, Imperial, the demands for Domino's rival the requests for the Perry Comos and Eddie Fishers and Tony Martins.

In addition to the royalties he's pulling — often as the artist as well as composer — Domino is turning box offices in a constant "tilt" on his current tour of the West Coast.

Conservative estimates place his B.O. gross alone for the year, at a round half-million dollars.

Co-starred with Louis Jordan on July 3, Domino pulled \$12,000 into Oakland (Cal.) Auditorium.

ASKED WHAT he thinks about the controversy over "rock 'n' roll," Domino looks befuddled.

"To tell you the truth," he told a West Coast newspaper man recently, "I don't even know what 'rock 'n' roll' is. My guys and I just play with a rhythm from Dixieland jazz. If that's 'rock 'n' roll' there isn't anything wrong with it."

A HUGE MAN, as you must conclude at 250 pounds, Domino is compelled to pay particular

attention to his appearance. And it is immaculate.

He has 36 tailor-made suits, 200 pairs of specially constructed shoes, dozens of hand-made shirts and countless neckties.

Fats also has "several" Cadillacs.

The Domino bandmen have been with him since he started in 1945. The turnover is probably smaller than in any other well-known group in the country.

The reason is all his sidemen know his strict rules for behavior and none ever crosses the line.

NATURALLY, the pay helps. Fats' salaries are reputedly higher than those prevailing in most aggregations of comparable size.

Also having much to do with the steadiness of the group is Domino's practice of picking up the expense tab whenever he has had a particularly successful stand.

During the past year, Fats has had only one week off. The rest of the time he has been working steadily. And what did he do with his free week?

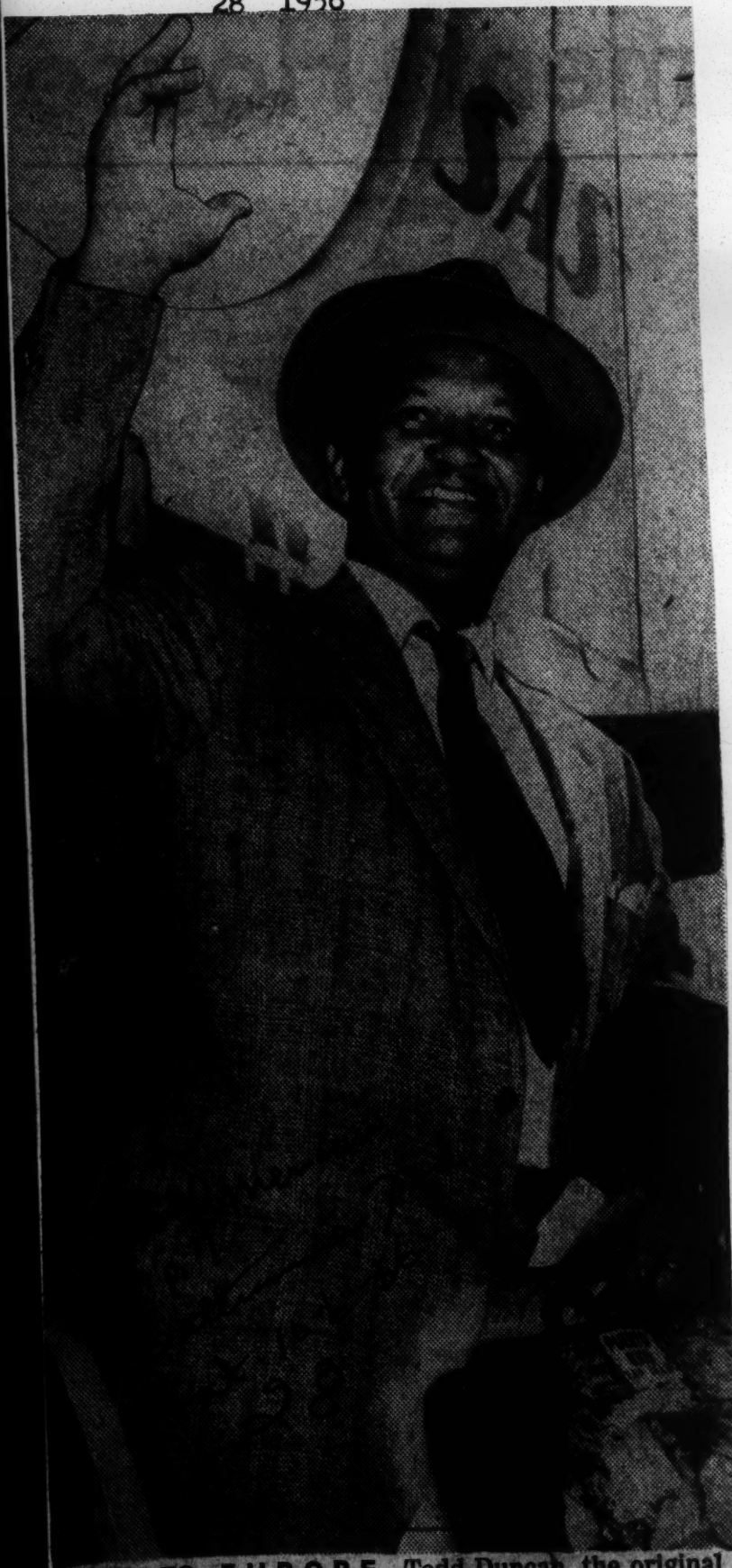
Went home and bought a \$2,500 piano for his son.



FATS DOMINO

28 1956

TODD DUNCAN



OFF TO EUROPE—Todd Duncan, the original "Porgy" of the "Porgy and Bess" musicale, left last week from Idlewild Airport for a 3-month concert tour of Europe. The singer will cover Italy, Spain, Portugal and Scandinavian countries before returning in time to spend Christmas at home.

Sir: *Line P. 14 Chicago Ill.*
Your article on Ellington was a most welcome diversion from the news of the Nile and the Democratic circus in Chicago. Only one criticism: the shot of the Cotton Club shows the highness of hi-de-ho. Cab Calloway with the chicks, and not the Duke. Of course Cab spent many moons at that bistro. But please let this not discourage you from printing a shot of Duke at the Cotton Club.

Line P. 16 GREN MARSH
Regina, Sask. *Mon. 9-10-56*
Reader Marsh is right. Says Photographer Max Haas: "I took that picture in the Cotton Club some 25 years ago, thought it was Ellington. The picture has run in publications in the U.S. and



THE DUKE & FRIENDS*

all over the world. Until now, no questions were raised." For a picture of the Duke, celebrating his 39th birthday at the Cotton Club in 1938, see cut. —Ed. Comité International Olympique Chicago

Line P. 16 Chicago, Ill.
* From left: Xylophonist, Red Norvo, the Duke, Lyricist, Henry, New, and Composer W. C. (St. Louis Blues) Handy.

Duke Ellington Featured In Time Magazine

In the midst of the convention clamor at Chicago and San Francisco, Time Magazine (Aug. 20) has devoted seven of its page Jazzman Duke Ellington. The cover too, is graced with the likeness of America's most sartorially correct musical genius. It provides a refreshing interlude a respite, (literally at least), from promises

and planks, and from the tiresome assaults of the aesthetic depravity of summertime rock & roll. For that matter, winter time, spring and autumn time as well).

The time article is appropriately entitled "Mood Indigo . . . and Beyond." It is altogether synonymous with Duke Ellington and with an era of great orchestration superbly interpreted by eloquent artists. Add to Mood Indigo, Sophisticated Lady, In My Solitude, Take The "A" Train, Black Brown and Biege, and along with the incomparable Duke Ellington, the great bands that were fronted by Benny Goodman, Tommy Dorsey, Artie Shaw, and you will be speaking of music, not a cacaphony of suggestive repetitions and dirty words.

Duke at 57, is still composing, playing and directing some of the greatest music of this, or any, era. In July, at the Famous Jazz Festival held annually in Newport, R. I., Ellington proved (as if anyone ever doubted it), that "the Ellington band was once again the most exciting thing in the business." A upstate New York (where he played for the Alpha convention), and the inimitable Duke was bound for Chicago for a long engagement at the famous Blue Note Cafe.

After 29 years across two generations of music lovers, from Soda Fountain Rag, which he wrote at 14, to the musical on the history of jazz he recently contracted to write for a major record company, "Mr. Hi Fi of 1956" is just that and more. He is Duke Ellington, the darling of jazz lovers from Basin Street to Carnegie Hall.

Ellington Returns To Columbia Discs

NEW YORK (AP) — Duke Ellington has signed an exclusive long-term contract with Columbia Records.

The deal was negotiated for Columbia by Irving Townsend, special project staffer.

Under terms of the contract, Ellington will devote most of his efforts to the cutting of new material. This will include a "Musical For Records" based on the history of jazz.

DUKE ELLINGTON

Meanwhile, the diskery has gleaned one and a half 12-inch LP sides from Ellington's performance at the recent Newport Jazz Festival, which was generally acclaimed as a high spot in his 30-year career. The total Newport issue is expected to total four records. Ellington has been under contract to Columbia several times in his career, most recently five years ago.

POPS? CLASSIC? JAZZ?

Critics Fail To Agree On Ellington Concert

WASHINGTON—(AP) — Duke Ellington, one of the jazz immortals, appeared with the National Symphony Orchestra at Constitutional Hall last week.

The concert was billed as a "pops", but music critics claim that it wasn't quite that. Neither could they agree on whether it was a classic concert or a jazz concert.

Some think that the genius of Ellington can best be demonstrated in concert with his own orchestra. Practically all of his compositions are written for his orchestra, and usually with a specific member in mind.

The National Symphony played valiantly in Ellington's "Night Creature" and in his major work, "New World A Coming". It was really at its best, however, in a melody of Ellington's standard songs.

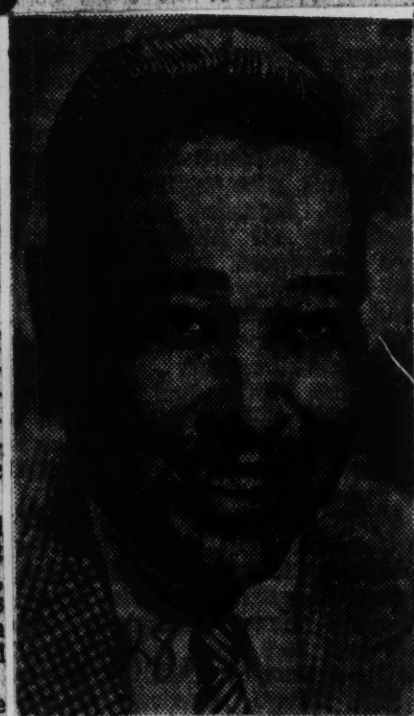
Other numbers rendered by the orchestra were Dvorak's "Carnival Overture", excerpts from "Der Rosenkavalier" Suite, and the melodramatic "Slaughter on 10th Avenue" by Richard Rogers.

In commenting on the concert, one critic remarked that "Duke Ellington has deserved the dignity of Constitutional Hall, but next time let's make it with his entire orchestra."

September before heading on a tour of the Far West and South. The show will enter winter quarters in Sarasota Dec. 15.

The third tour will begin Jan. 16 in Chicago, closing March 15 after playing in cities across the Mid-West.

The summer shutdown, according



Duke Ellington

to Concello, will give circus stars opportunities to perform at state fairs in Michigan, Illinois, Iowa, Nebraska and Minnesota.

Concello was appointed to his new position in New York by circus head John Ringling North. He had left the show in 1953 after a policy disagreement with North.

The new managing director of the famous circus left last week for a tour of eastern cities to iron out final details for the shows. He said:

"Mr. North and I feel that under the new setup we will work out a plan to keep the Greatest Show on Earth where it has always been—at the front of the entertainment

world." The announcement by Concello ended reports that North was negotiating with Bill Veeck, former owner of the Cleveland Indians to sell the circus.

Duke Ellington Considers Himself An Interpreter of Folk Music

Courier-Journal, Thurs. 11-22-56, P. 3
Louisville, Ky.
**Doesn't Stick
To Any Form**

New York, Nov. 21 (U.P.)—

Duke Ellington has been tapped to interpret the jazz segment of the annual "Thanksgiving Festival of Music" on C.B.S. tomorrow, but he doesn't consider himself as a jazz musician despite the popular conception of his status.

It's flattering to be called a jazz musician," said the Duke, "but if I had to label myself I'd say I was a folk musician.

"Oh, of course, I suppose I play what is popularly thought of as jazz, but I don't stick to any particular form. I prefer to think of myself as a broad interpreter of the music of the people. My themes and moods are drawn from the folkways of the people themselves."

Will Cover 90 Years

This year's "Thanksgiving Festival," eighth of these annual one-hour shows on TV, will hold a mirror up to this country's popular music over the last 90 years, from minstrels to the score of "My Fair Lady."

Nothing with the rock 'n' roll label is on the program, which Ellington doesn't find at all strange since he considers it just a well-publicized name and nothing new musically.

"Rock 'n' roll," he said, "is just the folksy rhythm and blues music people have been playing all along. It has a naive folk quality that makes it easy to understand, so it is easily promoted to affect a vast number of persons. It appeals to both young and old."

"As for the fear that it is bad for morals, rock 'n' roll has no more to do with that than a lively country dance tune. As a matter of fact, the most sensual music is the waltz. Remember what a fuss people made about jitterbugging some years ago?"

Another Innovation Planned

The "Thanksgiving Festival" has come up with several innovations in TV staging through the years, and this time will be no exception. A new method of integrating live action and animation that has been perfected

by Saul Taffet will be displayed.

Taffet said that it has been especially designed for TV and is different from such synchronized effects as have been obtained through the use of film.

This process calls for the synchronization of live action in a studio with separately filmed animation thrown on the TV screen by one or more projectors.

What the viewer will see are the narrators as they comment "live" on the country's musical periods while the animated cartoons drift into view to illustrate specific points.

By GEORGE F. PITTS

One of the great wrongs of our time is the small amount of tribute and recognition given bandleader Duke Ellington, a virtual giant in the music world. The Duke has been one of the most inventive composers and arrangers in the 20th Century. Many of the tunes you hear today and can't identify by title were



Mr. Pitts

pilfered in one way or another from something by Duke. Take a few of his compositions—"Solitude," "'A' Train," "Black and Tan Fantasy," "Caravan," "Things Ain't What They Used to Be," "Sophisticated Lady," "Cottontail," "Do Nothing 'Til You Hear From Me," "Satin Doll," "Creole Rhapsody," "It Don't Mean a Thing If You Ain't Got That Swing," "Mood Indigo," "In a Sentimental Mood,"—they were not only popular when they

were written, but seem to mellow with age, and appear destined to assure the Duke a gigantic niche in posterity. His position in the music world is one of regal elegance, esteem and respect. His band members through the years rival some of the best ever to finger a musical instrument. Even now such stalwarts as Ray Nance, Harry Carney, Johnny Hodges, to name a few, are living examples of the genius acquired by mere association with Duke.

With all due respect to one Dave Brubeck, it was indeed a pity recently when in successive concerts in New York's Carnegie Music Hall, Brubeck played to a packed house and Duke performed to a house one-third full. It is a treat to hear Duke in two or three numbers in an evening, but when the opportunity comes to hear him in an entire concert without the shackling effect of extra side acts, it is disappointing that so few see fit to attend.

The day will come, I'm sure, when Duke will get his due. I just hope he lives to see it. Maybe that'll be the day they stop calling Benny Goodman the "king of swing."

• PITTSBURGERS seemed to enjoy the type of jazz played by the Chico Hamilton Quintet, which just closed a week's engagement at Crawford Grill to make room for the Horace Silver group. Hamilton's crew had an odd assortment of instruments with Fred Katz on cello; Carson Smith, bass; Paul Horn, sax clarinet and flute; John Pisano, guitar, and Chico on drums. They play a real classy type of jazz and are a lesson in good race relations as Hamilton is the sole Negro member of the outfit.

• AL LIGGINS, Cleveland juke-box owner, has purchased the Hanna Lounge. Former owners, the Lowerys, are in Mexico to open a night spot South of the Border. . . Big Jay McNeely, rock 'n' roll saxation from out West, is doing a return stint at the jumping Rock 'n' Roll Lounge in Pittsburgh, where the Coasters and Stomp Gordon just closed.



Duke Ellington Chico Hamilton

• IF I were to rate the nation's top drummers, my list would read like this: Art Blakey, Max Roach, Jo Jones, Chico Hamilton, Shelly Manne, Gene Krupa, Buddy Rich and Louis Bellson . . . Real nice listening is Eddle (Lockjaw) Davis' version of "The Happy Whistler" . . . Wonder what ever became of pianist Mary Lou Williams . . . I could be wrong but I agree with those who term the Belafonte-Dandridge "romance" just another publicity stunt. Belafonte is already married.

• MERCURY RECORDS presented Sarah Vaughan with an 18-carat diamond ring for selling all those records . . . In

credible jazz organist Jimmy Smith is back at Pittsburgh's Hurricane Club this week. On his last trip there he was good enough to be held over an entire month and played to packed houses every single night . . . The only thing wrong with the Nat Cole Show every Monday night is that there is not enough of it.

Fisk Choir Touring Europe for 3 Months

Ofc. American Baltimore, Md. Sat. 10-13-56

By OLLIE STEWART

PARIS—For the first time in 75 years, a mixed group of Fisk Jubilee Singers are touring Europe. The present choir, composed of eight men and nine women, arrived by boat Sept. 28 and will give concerts in Paris Oct. 11 and Nov. 3.

It will also appear in Germany, Italy, Switzerland and England, and will remain overseas for at least three months.

Directed by Dr. John W. Work, who has been teaching music at Fisk for 28 years, the choral group ran into a real baggage snafu immediately upon its arrival at the St. Lazare station. This in addition to the fact that the boat was late and the singers missed the train in Paris that was to take them the same night to Frankfurt, Germany.

IT WAS A MIXUP that had tempers on edge. The group went on to a hotel for the night, leaving all their bags (approximately fifty) piled up for three hours in the deserted station with one forlorn young man on guard. He looked so unhappy that this writer volunteered to keep him company. But more of that later.

Mrs. Anne Kennedy, professor of music at Fisk, is the group's accompanist; Mrs. John Work is chaperone.

THE CHOIR includes: George Adams, New York; Gloria Foster, Amarillo, Texas; Schelys-tine Gordon, Atlanta; Jean Harvey, Chicago; Paul Jackson, Cleveland, Ohio; James McDonald, Elkins, W.Va.; Betty Nowlin, Houston, Texas; Delano Perpener, Ft. Worth, Texas;

Martha Potts, West Point, Ga.; Barbara Smith, Bastrop, La.; Gwendolyn Smith, Winston-Salem, N.C.; Eugene White, Birmingham, Ala.; Harold Wilson, Louisville, Ky.; Thomas Witt, Birmingham, Ala.; An-toinette Williams, Tyler, Texas; and Orlando Lightfoot, Chicago, Ill.

THE TRANSPORTATION has-

fair. The travel plan originally called for the singers to reach Paris at seven at night and immediately take a sleeper train for Germany. But the boat and boat train were late, so the group did not arrive in Paris until after ten.

A German representative of a travel agency (he spoke in English) reserved rooms for everybody at the last minute in a third-rate hotel. He likewise had a bus brought to the station to meet them. The only trouble was, the bus was too small. It was scarcely big enough to hold the choir—with no room at all for their bags.

The bus driver said he was engaged to make just one trip. He would take the singers to the hotel but he absolutely would not come back for the bags. The choir reluctantly climbed in and he drove them away. Harold Wilson jumped on at the last minute. "I'm not leaving my bags," he said. "I'll stay all night if I have to."

He stayed two hours, as a matter of fact, shivering in the chill of the darkened station after the lights were turned out.

NEAR ONE O'CLOCK the travel agent came back. "There's a truck coming for the bags," he announced to Wilson. "You can go and get some sleep. I'll take over guarding the luggage until the truck arrives. And since the train leaves for Germany at seven in the morning, I'll take the bags directly to the station. I'm sorry if anybody needs any toilet articles or anything, out of a bag tonight."

Wilson got a taxicab to the hotel, and the writer ambled off to find another which would take him home. And it may truly be said in passing that somebody should have told Dr. Work and the choir the facts of life.

For a fast-moving tour through Europe—customs officers and train schedules being what they are—the Jubilee Singers have much too much luggage.

Europe awaits Fisk Singers

Ofc. American Baltimore, Md. Sat. 10-13-56

History is preparing to repeat itself for the third time as the Fisk University Jubilee Singers prepare for their forthcoming concert tour of nine European countries this fall—and Europe is awaiting them.

Seventeen young artists, like the group that went in the 1940's, will sail from New York on Sept. 22. Their schedule for concerts include performances in England, the Netherlands, Belgium, France, Portugal, Spain, Germany, Switzerland, and Italy.

Immense public acclaim greeted the Fisk Singers when they launched their European tour in the 1890's. In London's Crystal Palace during those years, 5,000 joined the singers in singing "John Brown's Body."

AN EARLIER group of singers had gone out from Nashville in the late 1860's just after the Civil War when the Congressional Church's American Missionary Association had founded Fisk for the just-freed slaves.

This group had only one desperate purpose: to raise money for their school.

Rebuffs on account of various ethnic conceptions, hunger, shoeless feet in zero cold weather and many other hardships and privations didn't stop these singers and their director-organizer, George L. White, from returning triumphantly to Nashville with \$20,000. This money was used to "defray" the cost

of building Jubilee Hall.

THERE WAS another group of Jubilee Singers to go on European tour in the 1940's. They weren't strictly singing for monetary gain this time, since their reputation stood internationally high as musical artists.

As the present singers prepare to make their tour of Europe, they will continue the unequalled manner of presenting spirituals, and in addition, their repertoire will include difficult-to-sing classical music. The singers, according to music critics, have already demonstrated high competence in their handling of the difficult classics.

Fisk Singers To Tour Europe

Ofc. American Baltimore, Md. Sat. 10-13-56

NASHVILLE, Tenn. — Fisk University Jubilee Singers will sail next month for an eight-week concert tour of western Europe. It was revealed here Dr. Charles S. Johnson, Fisk president.

This will be the second European tour made by the full complement of Fisk Jubilee Singers since 1873, when the original group of ex-slaves and freedmen captivated the concert-going public and crown heads of the continent with their rendition of the Negro spiritual.

Besides introducing the spiritual to the musical world, this original group is noted for having raised the funds to erect the first permanent educational structure for Negroes in the world. Named in their honor, Jubilee Hall is a landmark of the Fisk campus.

The contemporary singers are related to the group organized in 1871 by an unbroken line of succession. Their director since 1949 has been the noted author-arranger-composer, John W. Work, whose father sang with the Jubilee Singers as a student at Fisk and directed the group from 1898 to 1916.

Dr. Johnson stated that the singers, now numbering seventeen, will leave the Nashville campus about Sept. 15. Thirty-seven concerts have been scheduled in England, France, Italy and Spain, as well as several radio performances. If time permits, they will also appear in the Scandinavian countries.

Europe Awaits The Third Visit of the Jubilee Singers

Search being made

NASHVILLE, Tenn. — (ANP) this time, since their reputation stood internationally high as musical artists.

History is preparing to repeat itself for the third time as the Fisk University Jubilee Singers prepare for their forthcoming concert tour of nine European countries this fall — and Europe is awaiting them. P. 2

Seventeen young Negro artists, like the group that went in the 1940's, will sail from New York on Sept. 22. Their schedule for concerts include performances in England, the Netherlands, Belgium, France, Portugal, Spain, Germany, Switzerland, and Italy.

Immense public acclaim greeted the Fisk Singers when they launched their European tour in the 1890's. In London's Crystal Palace during those years, 5,000 joined the singers in singing "John Brown's Body." Newspaper articles said of them then "On the continent their reception amounted to almost 'worship.'" "They won . . . the hearts . . . of half the globe."

But more important to Fisk people of that day was the \$150,000 the singers brought home to a young school desperately in need of cash.

An earlier group of singers had gone out from Nashville in the late 1860's just after the Civil War when the Congressional Church's American Missionary Association had founded Fisk for the just-freed slaves.

This group had only one desperate purpose; to raise money for their school.

Rebuffs on account of various ethics conceptions, hunger, shoeless feet in zero cold weather and many other hardships and privations didn't stop these singers and their director-organizer, George L. White, from returning triumphantly to Nashville with \$20,000. This money was used to "defray" the cost of building Jubilee Hall.

There was another group of Jubilee Singers to go on European tour in the 1940's. They weren't strictly singing for monetary gain

Fisk Singers In Europe; Renew Conquests Of Past

Keep under p. 14 Chicago, Ill.

LONDON — The Fisk Jubilee Singers of Nashville, Tenn., back in the U. S. returned to Europe this week for concerts on scene they won some four-score years ago. There aren't any old timers around who recall that previous visit first hand, but many are familiar with stories of what happened on that occasion. The concerts are still subject matter for discussions of "gospel music" as they call it in the states.

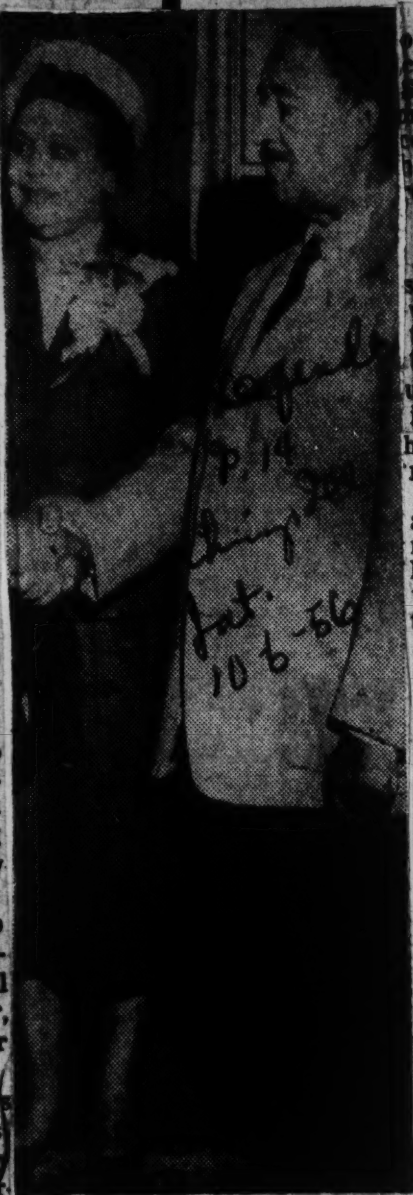
The group received a grand sendoff this week when singres appeared on BBC the ranking radio and TV operation here in Europe. The first program was "live" but there will be several Christmas carols and other num-"appearances" via recordings of bers that they handle with the esteemed artistry they possess.

The tour will include Germany, Switzerland, England, France, Holland, Spain, Portugal and Italy. In Rome the group will present a commemorative program relating the history of the school they represent.

Oct. 10-6-56

The Jubilee Singers are a group of 17 mixed voices under the direction of John W. Work, well known composer and conductor, and the son of a former conductor of the group.

The present day Jubilee Singers consists of Gloria Foster, Schelys ture Gordon, Jean Harvey, Betty Nowlin, Winifred Perpener, Martha Potts, Barbara Smith, Gwendolyn Smith, Antoinette Williams, George Adams, Paul Jackson, Orlando Lightfoot, Deano O'Banion, James McDonald, Eugene White, Harold Wilson, and Thomas Witt. Also accompanying the group is Mrs. Anne Gamble Kennedy, pianist, and Mrs. John W. Work, jr., as chaperone.



Ballinger

THIS will be the second European tour made by the full complement of Fisk Jubilee Singers since 1873, when the original group captivated the concert-going public and crown heads of the continent with their rendition of the Negro spiritual.

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PROF. JOHN WORK who directs the Fisk Singers, and wife are shown as they boarded the S. S. Liberty for Europe. The extra hand in the pic? Oh, well that belongs to one of those guys who always leaves you with "wish you luck."

Fisk Jubilee Singers to do 8-week goodwill tour

NASHVILLE, Tenn. — Fisk University's famed Jubilee Singers will set sail next month for an eight-week goodwill concert tour of western Europe, it was revealed here by Dr. Charles S. Johnson, Fisk president.

56 Concerts Given in Europe

Fisk U.'s Singers Hail Trip Abroad

Come p. 13

NASHVILLE, Tenn. — Fisk University's globe-trotting Jubilee Singers returned to their campus this week, a little weary but still exhilarated from their triumphant two-month good-will concert tour of Europe that carried them to nine countries and the leading cities of the continent.

"This has been a fabulous tour," Prof. John W. Work, the renowned director of the group, reported. "We sang in the most important concert halls of Europe, and everywhere received ovation after ovation. My fondest expectations were exceeded."

Sat 12-29-56

Rave notices followed each of the 56 concerts given by the singers. In Rome, an audience of over 2,000 demanded—and got—eight encores. According to one Jubilee Singer, "We'd still be on that stage singing encores, if that audience had had its way."

FOR THE 17 students who comprise the group, the tour will be their major topic of conversation for many months to

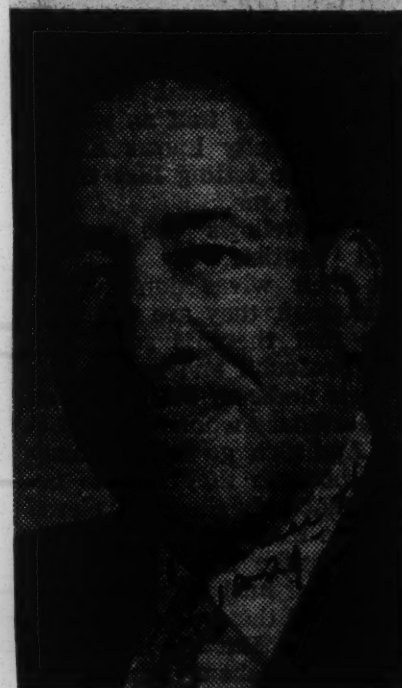
come. Opinion is divided between Rome and Paris as a favorite city, but for Betty Nowlin of Houston, Tex., "Just seeing St. Peter's in Rome was worth all the trip."

Orlando Lightfoot of Chicago states that "an enthusiastic minority of the men, at least, talk quite a bit about Paris." According to Mr. Work, some persuasion had to be used to get one of these enthusiasts to board the ship home, so enamored did he become of the City of Light.

Several of the singers have already expressed the desire to visit Europe again.

The contemporary Jubilee Singers are related to the group organized in 1871 by an unbroken line of succession. The original singers raised \$150,000 during their first seven years to purchase the site of the present campus and to erect famous Jubilee Hall, and are credited with introducing the Negro spiritual to the musical world.

The present-day group's tour was undertaken to promote interracial and international goodwill.



JOHN W. WORK

... a fabulous tour

28 1956

ERROLL GARNER

Garner to be presented

After American P. 7
at 4-21-56
at Town Hall by Sigmas

Baltimore, Md.
NEW YORK —

will appear in a Town Hall concert on Sunday, April 29. The Kappa Beta Sigma chapter of the Phi Beta Sigma Fraternity is sponsoring the concert for the benefit of their college scholarship fund.

Garner's accompanists will be Denzil Best on drums and Eddie Calhoun on bass.

Garner will debut six new works which he has written for the occasion, in addition to performing some of the selections for which he has won renown on records.

...
AMONG GARNER'S best known earlier originals are "Misty," "Play - Piano - Play" (which won a Grand Prix du Disque in France), "Trio," "Gaslight," "Turquoise," and "Mambo Garner."

Garner's first full-length New York recital also was at Town Hall, in December, 1950.

Musical Private Enterprise

Startled Belgrade Hears Dizzy Gillespie Jazz

Herald Tribune
By Barrett McGurn
By Wireless to the Herald Tribune
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BELGRADE, May 12.—Creeping private initiative crept a little further here in Communist Yugoslavia this week thanks to a triumphant four-concert visit from Dizzy Gillespie and his "progressive jazz" band.

The orchestra was the first American jazz organization to perform here. The United States State Department subsidized the appearance.

For a week of wildly successful performances here and in Zagreb, Mr. Gillespie's "cats" astonished Yugoslavs how American bebop players using an extreme form of private enterprise can present a melody so that although "you will recognize the title," as Mr. Gillespie told the audience, "you may not recognize the tune."

The massacred melody in that case was "Begin the Beguine."

The puzzled but rapt audience knitted its brows and did its best to detect the tune. Whether or not it did remained a question, but it was clear by the whistles and yells that the imaginative efforts of Mr. Gillespie and other hot trumpeters had the audience's admiration and approval.

New York
On Two-Month Tour

The performances in Yugoslavia came near the end of a two-month tour the jazz band has been making from Pakistan through the Middle East to the Balkans. According to Marshall Stearns, a professor of English at Hunter College and a jazz hobbyist who has been assigned by the State Department to accompany the group, it is the first jazz orchestra the department ever has helped send abroad.

In Yugoslavia and in other countries where neutralist opposition to the United States has been running strong, the band found loudly appreciative audiences. Very often the middle-aged or even the elderly dominated. "Many of them seemed to understand jazz and to like it even if they had never heard it before," Mr. Stearns reported

In Pakistan, according to Mr. Gillespie, it was clear that audiences not only had never heard jazz before, but never heard of it. When he mentioned the name of Louis Armstrong, a dead silence convinced him that "now I'm sunk," but from that point things rapidly improved. In Belgrade, crowds were so



Herald Tribune—United Press
Dizzy Gillespie

enthusiastic that soldiers had to lock the theater. Others had to stand guard in the wings. When one appreciative member of the audience leaped to the stage during Billie Mitchell's rendition of "School Days" on the tenor saxophone, soldiers dumped him back into the orchestra pit before he could give Mr. Gillespie the admiring embrace he apparently intended.

The every-man-for-himself inventions of American jazz never ceased to baffle the audiences. The desire of the standing-room-only and overflow crowds was plain—to get away from the drab weariness of every-day Communist life. And the Communist press of Belgrade solemnly announced that it is wrong to believe that Communists oppose jazz, that on the contrary it is very gay music.

Dizzy Gillespie's Jazz Hailed in Middle East

Mon. 5-21-56
by Alec

ATHENS (INS)—The Greeks have a word for it—"crazy man, crazy."

That is the young Greeks who have been crowding and cheering the performances of goateed Dizzy Gillespie and his 18-piece jazz band at the Athens stop of a State Department-backed tour of the Balkans and Near East.

As for the older persons in the audience, Dizzy has a word for the stiff and starched first nighters who sat on their hands or walked out in a huff when rock 'n' roll sent the hep kids into ecstasy. He calls them "dicty."

When that brought a look of complete bewilderment, the trumpeter was kind enough to explain.

"You know what I mean," he said, "sadiddy."

The point was not pursued. Cheered By Yugoslavs

Gillespie, one of the innovators of bebop, breezed into Athens for 12 performances from Belgrade, where he was given a tremendous reception by "escape-hungry" Yugoslavs.

He said the wild enthusiasm of the Yugoslavs at their first performance had broken the pattern the band had met in the other seven nations they had played.

Dizzy described the first nights as half-packed, the second nights two-thirds packed and the third nights full, with standing ovations.

On May 24, President Eisenhower will get a chance to judge the kind of music the United States has been exporting. Dizzy and his boys will be part of the entertainment at the White House Correspondents' annual dinner for the President.

Gillespie had a Trojan horse with which to win over the Greeks. He carried with him his arranger, Quincy Jones, who immediately went to work on orchestrating Greek folk

songs with a seven and nine-eighths beat for the band to play.

Before bearing his musical gifts to the Greeks, Dizzy and his cohorts gave Turkey, Egypt,

Lebanon, Syria, Iran and Pakistan their first taste of American jazz music in the flesh.

Judging by the Arabs' reception of the music, it won't be the last exposure of this facet of American culture in a critical area where the West needs friends.

Dr. Marshall Stearns, president of the Institute of Jazz Studies and a professor at New York City's Hunter College accompanied the Gillespie band on the tour, giving lectures to small groups of more erudite jazz fans.

But for the average fan, the reception Dizzy and his boys got could best be summed up by a headline in a paper in jazz-hungry Istanbul, which read:

"Regional earthquakes occurring in same part of Istanbul every night."

Music: Festival of Jazz

Mon. 5-21-56
Gillespie's New Band Provides High Point

Mon. 5-21-56
By JOHN S. WILSON

IF the first New York Jazz Festival had done nothing more than to present Dizzy Gillespie's new orchestra to an audience of 20,000 people it would have served a worthy purpose. For Mr. Gillespie's band, formed last spring to make a tour of the Middle East under the sponsorship of the State Department and still relatively unknown to Americans, is in the great tradition of big jazz bands. It provided the high point of the final night of the festival Saturday at Randall's Island Stadium.

In the relatively short time

at its disposal on Saturday, the Gillespie band showed a polish and precision that would do credit to an organization that had been in existence much longer than this one has. It played with a light, persistent, driving swing that was reminiscent of a group that is often held up as the epitome of the big swing band—the original Count Basie Orchestra. (Mr. Basie's current band also appeared on Saturday night's program).

Mr. Gillespie's arrangements were fresh and intriguing, their musical merit laced with a good measure of the offbeat humor which marks a lot of his work. His own solos were models of logically built, completely controlled and beautifully projected jazz performances, shimmering with nuances in a fascinating arrangement of "Begin the Beguine" or subtly leading into a powerful expression of ideas on "Cool Breeze." Mr. Gillespie is a much more mature performer now than he was when he last organized a big band ten years ago.

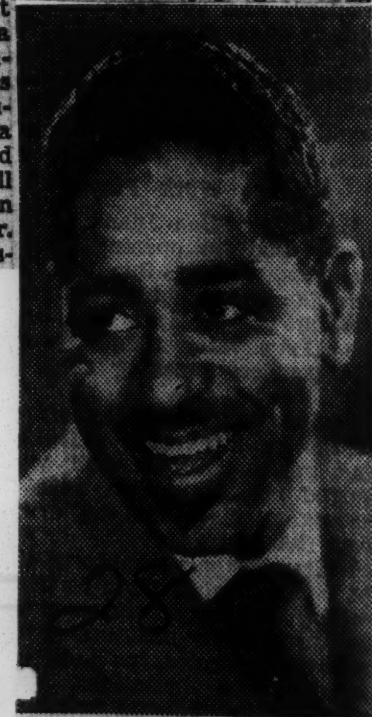
He also draws excellent soloists from his band—Melba Liston, the only female trombonist of note that jazz has yet known, Frank Rehack, another trombonist with a strong expressive style, and saxophonists Billy Mitchell and Marty Flax. An indication of the reserves on which Mr. Gillespie can draw is the pre-

curtain raiser on the official concert, had the misfortune to play to an audience in motion, hunting for seats, and was gone before the audience had settled sufficiently to hear what was being played. By an unhappy bit of programming, the Brubeck Quartet was the first of four rather similar groups to appear in succession, broken only by a singer, Chris Conner.

The other groups were the Jazz Messengers, the Gerry Mulligan Quartet and Chet Baker's Quintet. Only the interplay of Mulligan, playing baritone saxophone, and his trombonist, Bobby Brookmeyer, made more than a surface impression, and even they were reduced to a routine "blowing" session when alto saxophonist Lee Konitz joined them for two selections.

Also on the program were pianist Don Shirley, whose skillfully played pastiches were warmly received, and Count Basie's Band, which closed the concert explosively on two nights of the festival.

Both evenings were marked by a needless sense of monotony, created by programming



Dizzy Gillespie

that lumped similar types of groups together. Variety and freshness were too often lacking and when they were provided by Mr. Gillespie's band on Saturday night, by Erroll Garner, Sarah Vaughan and Count Basie's Band on Friday night, they were doubly welcome.

Several other jazz groups crossed the Randall's Island stage before Mr. Gillespie's band arrived on Saturday night. The pre-concert "Twilight Jazz" concert for early arrivals was made up of some polished and exhilarating Dixieland by Wild Bill Davison's band and a group of saxophone solos by Coleman Hawkins, notable for the strength of his expression and the fluidity of his ideas. Dave Brubeck's Quartet, the

28 1956

KENNETH GOODMAN

Ken Goodman
Afro-American
Impressive
Baltimore, Md.
in Festival
Jan. 3-24-56

PHILADELPHIA (ANP) — Famed organist Kenneth Goodman appeared as guest soloist this week at the Drexel Institute of Technology in the Pennsylvania Collegiate Choral Association's Seventh Annual Festival.

Goodman played a variety of organ works, mostly from Bach. One of his most outstanding contributions was "O God have Mercy." This he played with great warmth and feeling.

Other works which were equally received were "We Thank Thee God," "Fugue a la Gigue," "Cantabile," a composition by Mr. Goodman, and "Finlandia" by Sibelius.

Goodman's deft touch and pleasing interpretation bespoke the seasoned artist he is. He portrayed every mood in its proper vein and left the audience feeling as if the various members had been recited rather than played.

Goodman is an outstanding organist whose concert tours have taken him to England, Germany, Sweden, Denmark, Belgium and Holland. During his last European tour, he visited Albert Schweitzer, the world renowned humanitarian at his home in Günsbach.

Chico Hamilton Music Fine

Link Between Jazz, Popular

Defender Sat. 9-22-56 P. 14

By T. SHERMAN HENDERSON

LOS ANGELES—Bewildered? So was I when I first saw and heard the Chico Hamilton outfit. Cello, drums, guitar, bass, and the great jazz flute doubling on clarinet and tenor. The cellist (also a concert pianist) doubles tastefully on a swinging piano at Strollers Club, in Long Beach just outside of L. A.

Foremost "Chico" Hamilton is a native Californian. He was born in Los Angeles on September 21, 1921. Young Chico was first impressed by the great Duke Ellington orchestra of the thirties, and its drummer Sonny Greer, who became a major influence when Chico began studying music. Another drummer to whom he is indebted is Jo Jones, who was for many years with Count Basie's band.

Chico began playing professionally during the early forties. His career has been high-lighted by his association with three of the greatest bands ever assembled—Duke Ellington, Count Basie and Charlie

Barnet.

He has worked with trombonist Vic Dickenson, and has been accompanist for such top entertainers as Lena Horne, Billy Holiday, Harry Belafonte, Sammy Davis, Jr., and Billy Eckstine. Chico recalls pleasant associations with three musical "Gerry's" Wilson, Wiggins and Mulligan (Chico was the original drummer with the Mulligan Quartet.)

Chico's work with the famous Gerry Mulligan Quartet first brought him international recognition. His recordings with his own trio re-affirmed his position among jazzdom's really original drummers.

Now the new Chico Hamilton Quintet is establishing him with a new audience. Chico is reaching beyond the hard core of jazz enthusiasts with his quintet, and is a true showman, and is making inroads on popular music as have Brubeck, Baker and Mulligan.



CHICO HAMILTON

28 1956

LIONEL HAMPTON

Personalities

The New York Times



JAZZMAN—Lionel Hampton, on a European tour, makes an enthusiastic audience of Viennese youth forget their city's traditional waltzes.

Handy's Horn, Piano to Rest in Shrine

MEMPHIS, Tenn.—The golden trumpet and solo cornet used by W. C. Handy, "the daddy of the blues," will be placed for posterity in the restored three-room frame house where he was born at Florence, Ala., 83 years ago.

Mayor Walter Harrison of Florence said he hopes to have the shrine ready to open for the public soon after Jan. 1.

HANDY ARRANGED delivery of the horn and piano recently in a meeting with Mayor Harrison and the Florence Chamber of Commerce.

Handy, now ill and practically blind, made his first trip from his Yonkers, N. Y., home to his Broadway office in two years to meet the Mayor.

Handy composed "The St. Louis Blues," "The Memphis Blues" and many other hit tunes that swept the nation after 1910.

"We consider Handy one of our most famous citizens," Mayor Harrison said.

'Daddy Of Blues' Is 83!
YONKERS, N. Y. (ANP)—Floods of telegrams, letters and flowers are still pouring in to honor William Christopher Handy, the blind and crippled "father of the blues," on his 83rd birthday.

In a joyous and hearty atmosphere, the famed Negro composer carried on conversation from a wheelchair with 150 guests in his home at a celebration last week.

His birthday cake was inscribed with the opening line of "St. Louis Blues"—"I hate to see the evening sun go down."

Among the guests present were James T. Hubert, president, and Mrs. Idella Kohke, fund-raising chairman of the W. C. Handy Foundation for the Blind, organized eight years ago in his honor.

Also present were Handy's second wife, Mrs. Irma Louise Logan Handy; two sons, a daughter, six of his seven grandchildren and three great-grandchildren.

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W. C. Handy felicitated on his 83rd birthday

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Despite blindness, which became total six years ago, and

a stroke in 1954, the bald, white-moustached composer, musician, and author has retained a great interest in musical, political, and social events.

W. C. HANDY AT 83 RECEIVES HOMAGE

Blind 'Father of the Blues' Surrounded on Birthday by Family and Friends
June 11-18-56
By JOHN W. STEVENS

Special to The New York Times.

YONKERS, Nov. 17—William Christopher Handy, blind and crippled "father of the blues," today celebrated his eighty-third birthday in a joyous but autumnal atmosphere.

The Negro composer's worn trumpet rested on a blanket of fall leaves. His birthday cake was inscribed with the opening line of his St. Louis Blues: "I hate the see the evening sun go down."

From a wheel chair, Mr. Handy carried on a murmured conversation with 150 dinner guests in his home at 19 Chester Drive. Among the visitors were James T. Hubert, president, and Mrs. Idella Kohke, fund-raising chairman, of the W. C. Handy Foundation for the Blind, organized in his honor eight years ago.

Present also were his second wife, Mrs. Irma Louise Logan Handy; two sons, a daughter, six of his seven grandchildren and his three great-grandchildren.

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The New York Times

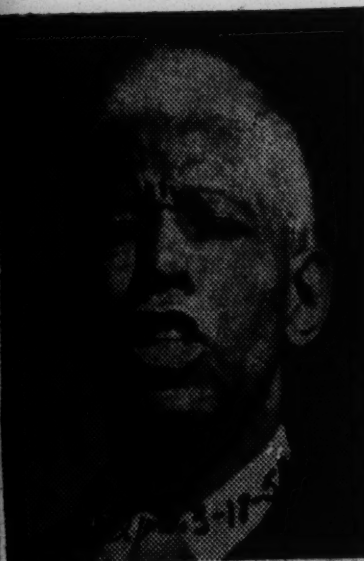
ANNIVERSARY SONG: W. C. Handy, the composer, with his wife at the party yesterday in their home in Yonkers.

stood in the Commodore Hotel and shook hands with President Eisenhower. Four years ago I published the song 'Hike With Ike.' It won then, too."

Mr. Handy took time from his guests to give an interviewer his thoughts on a number of things:

On desegregation—"The Supreme Court has spoken and that desegregation is the law of the land. I don't want to criticize Alabama, where I was born, but I believe my home state will find it is not bigger than the United States. And I believe the problems of desegregation will be ironed out by overcoming good with evil."

On politics—"I have been a Republican since I was a child during Reconstruction Days. In that period James T. Rapier, a Negro from my home town, Florence, Ala., was elected to Congress. And just this month, a few days before elections, I



Time P. 11-M. John Brooks
Roland Hayes performing
Easter music on LP disc.

Roland Hayes Heard

LIFETIME of sensitive
intentions and the skill
to project his visions have
made Roland Hayes the
unique figure he proved to
be once again in his song re-
cital here.

In his program at the Ninety-second Street Young Men's and Young Women's Hebrew Association, the distinguished tenor showed himself as a master of musical miniatures. A song like Hugo Wolf's "Auch kleine Dinge" had a fragile beauty and a delicacy of nuance that would be hard for another artist to match.

Mr. Hayes is capable of robust effects, too, but he uses them as he always has, sparingly. He is not only an artist, he is a vocalist, too. That is to say that, while he no longer has all the resources of breath he once commanded, he sings with a sensuous beauty that is a sheer physical pleasure to the ear. This is particularly true of certain high pianissimo tones, which are difficult enough for a tenor of any age.

Songs of Hugo Wolf, Debussy, Schubert, Gustav Holst and Louis Chapin Jr. were all presented with consummate skill and imagination. The tenor's own arrangements of Afro-American folk songs were, as always, a high point of the evening. The skilled accompanist was Reginald Boardman. E. D.

Roland Hayes thrills hearers

NEW YORK — Recently Roland Hayes gave a program of songs before a YM-YWHA audience which enjoyed his unique interpretations immensely.

Accompanied by Reginald Boardman at the piano, Mr. Hayes whose voice has lost some of its richness and polish, exhibited a control that resulted in a validly artistic projection of such delicate works as "Per pietà, non ricercate" by Mozart.

According to one reviewer: "The manner of his singing, his pure line and intelligent delivery offered rewards enough."

Doctorate to Roland Hayes

PHILADELPHIA — Temple University honored Elsa Hilger, cellist with the Philadelphia Orchestra, and Roland Hayes, American tenor, at its annual Music Convocation at 11 a.m. May 9 in Mitten Memorial Hall, Broad and Market Sts. P. 20

They were presented honorary degrees of doctor of music. B. 20
BORN IN AUSTRIA, Miss Hilger came to the United States in the early 1920s on a concert tour. Olga Smeroff, then Mrs. Leopold Stokowski, became interested in her and recommended her to Stokowski for the Philadelphia Orchestra in 1929. Miss Hilger has played with the orchestra since that time.

Miss Hilger is married to Dr. Willem Ezerman, a dentist and son of the founder of the Philadelphia Conservatory of Music.

MR. HAYES was educated at Fisk University, and sang with the famed Fisk Jubilee Singers. He made his debut in Boston in 1915. He has made command performances before the King and Queen of England and numerous European tours. In 1924, Mr. Hayes was named winner of the NAACP Springarn Award.

Roland Hayes thrills Syracuse U. audience

SYRACUSE N.Y. (ANP) — Roland Hayes, distinguished tenor, thrilled an audience here last week at Syracuse University in a recital sponsored jointly by the university's School of Music and the University Division of the Summer Sessions.

Mr. Hayes repertoire contained both classical selections in French and German songs. The first group of selections included Henry Purcell's "Let Each Gallant Heart," and "Urge Me No More," and Josef Haydn's "Gegenliebe."

In the second group he sang four songs from "Die Winterreise" by Franz Schubert. They were "Gute Nacht" (Good Night), "Die Wetterfahne" (The Weathervane), "Gefrene Traenon" (Frozen Tears) and "Estarrung" (Bonumb'd).

The third group consisted of "L'Absence" by Hector Berlioz, and "Fantoche" and "En Sourdisine" by Claude Debussy. He also sang "Injunction" by Louis Chapin in this group.

Mr. Hayes' closing selections consisted of religious songs. They were "Give Me Your Hand," "When de Stars Begin to Fall," "Bye and Bye I'm Goin to Lay dis Heavy Load."

Billie Holliday reveals *all* in her life story

Baltimore Md.
The new Billie Holliday life story is almost identical in form with that of Ethel Waters.

"HER EYE IS ON THE SPARROW." But the Billie Holliday story was written by William Dufty, and the Ethel Waters story by Charles Samuels.

The use of pictures on the inside book covers and first page are in the same style as the Ethel Waters book, but since it is a Doubleday publication, they may have requested him to do the Holliday story in the Ethel format.

MISS HOLLIDAY was a night club singer and Billy Daniels was running around with a rich young blond starlet. Daniels had loaned her his Cadillac to drive around in with a few of her friends. While driving along, suddenly the car stopped and they couldn't get it to start.

They thought they were stranded until they saw a car down the road. There was a fellow lying under it, tinkering around, and he looked like he knew what he was doing.

So Billie said, "Hey, man, there's a couple of chicks in distress over here. How about coming over and seeing what's wrong?"

It only took him about two minutes to find out what was wrong and to fix it. Then he got behind the wheel and drove the car a little to make sure everything was all right before he left them.

He invited them to lunch at a big country club nearby. While having some drinks, a southern boy came in and leered at the three of them sitting at the table.

He said, "You seem to have all the chicks." Billy said she did not recognize her champion until he got up and knocked the man down. "I recognized him by his fist," she said, "He was Clark Gable."

ON ANOTHER occasion, Orson Wells wanted to look over the town in a Harlem section of Los Angeles. It was old stuff to Billie but new to Orson. After they'd been seen together a few times, she started get-

ting phone calls that she was ruining Orson's career by being seen with him and that she'd never get to work in pictures.

Billie comments that whenever an interracial couple is seen more than once in public, the evil minds of the observers are suggesting that they are getting ready to go to bed or just getting out of bed.

THERE WAS the time when she was about to give up her job in a Los Angeles night club when a southern boy literally started rattling glasses and called her a n---r every time she got up to sing.

A gentleman came to her aid and said, "You go out there and sing. Let him say something to you and I'll take care of him."

So she did, and he did.

When the southern boy started, she stopped singing, and her champion took the floor. He traded insults with the Southerner for about five minutes, so much that the southern boy left.

Her champion this time was Bob Hope.

THERE IS ALL this and more in Billie Holliday's life story, titled, "Lady Sings The Blues."

Furthermore, if you liked Ethel Waters' autobiography, you will probably like Billie Holliday's life story, too.

IT IS unusual to see any free furnished apartments set up with antique furniture.

She takes you back to the time her mom and pop were just a couple of kids when they got married. He was 18, she was 16, and Billie was three.



LADY SINGS THE BLUES — NEW YORK, N. Y. — Jazz songstress Billie Holiday is caught reading the November issue of Coronet magazine, during an off-moment at rehearsals for her November 10 debut in New York's Carnegie Hall. The November issue of Coronet features a 7-page condensed version of Miss Holiday's inspiring autobiography "Lady Sings the Blues". The "Lady" herself soon returns to New York's spotlights to sing the blues and Coronet is on the spot and ready to tie-in with a large scale promotion. Posters and flyers, radio and television appearances are among the methods on Coronet's promotion itinerary. On the evening of Miss Holiday's appearance in Carnegie Hall, she will be presented with a leather-bound, gold-inscribed copy of Coronet. The magazine hopes that this promotion will help the "Lady" who has been singing the blues for so long — in the dark — get back into New York's limelight.

Billie Holiday Hit *Courier* Sat. 11-17-56 P. 27 *Pittsburgh, Pa.* In 'Story and Song'

NEW YORK CITY—"Twas a holiday at Carnegie Hall last last Saturday night, and we do mean Billie. The torch singer, who used to harry the theaters and niteries of New York made one of her infrequent appearances for her fans in a concert different from any she had ever presented before.



Billie Holiday

Advertised as a concert of "story and song," Lady Day shared the stage with Gilbert Millstein, N. Y. Times staff writer, who read short excerpts from "Lady Sings the Blues." Miss Holiday's life story. In between times the singer's throaty blueschanting held the audience, though perhaps not as raptly as it once did.

Special lighting and staging was used to show Lady Day off to best advantage by producer Don Friedman.—IZZY.

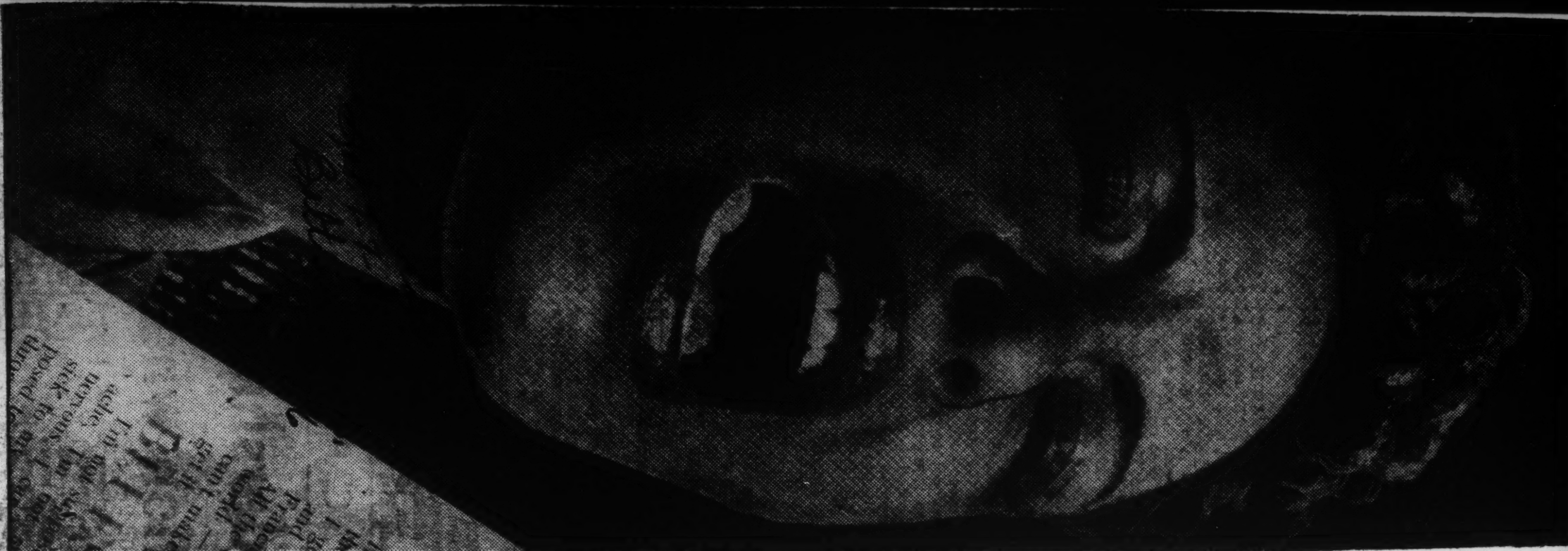
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Billie Holiday Sings Blues In Carnegie Hall Program

By Jay S. Harrison

Among the more enduring bases of friendship is the sharing of an experience, and that is why Billie Holiday has so many friends. She freely shares what she knows about, and in her case she is a specialist in moods blue and tormented. She has lived a lot, learned a lot and been hurt a lot; and when she sings she paints a vivid picture of all that she was, is and will be. To do just that, some artists require pigment and brush, others words and paper. Miss Holiday needs only her personality and voice.

On Saturday night in Carnegie Hall, in a program entitled "Lady Sings the Blues," it was clear again, as it has been before, that Billie Holiday takes music as seriously as the most vaunted of lieder experts, for they have in common the knowledge that song is perhaps the most perfect medium yet devised for the expression of feelings too deep for words unaccompanied. In a program of tunes, long since familiar to her fans, she told her own story in her own way and made every moment of it a fascinating, moving and memorable experience.

Book Passages Read

The event was the more remarkable for the presence of a narrator, Gilbert Millstein, who

read, as an interlude to her performance, excerpts from Miss Holiday's recently published autobiography. But despite the revelations contained therein and the quiet fervor of the delivery, the text itself paled every time Miss Holiday began to sing. For she needs nothing to communicate the echoes of her past apart from a song whose message she understands.

When she is dealing with "My Man" ("He ain't much on looks, he's no hero out of books, but I love him"), no one in his right mind can doubt her devotion; and her "Lover Man" ("Got a moon above me, but no one to love me") chillingly evokes the loneliness she feels for herself and anyone who has known loneliness in all its dry-mouthed despair.

Background Music Perfect

And so it went throughout the evening with "Ain't Nobody's Business," "Travellin' Light," "Billie's Blues," "Body and Soul," "I Cried for You," "Strange Fruit" and a trunkful of other Holiday standbys. In addition, the bluest of blues singers was backed up by a group in every way as soulful as she and equally as perfect. It consisted of Coleman Hawkins, Buck Clayton, Roy Eldridge, Al Cohn, Kenny Burrell and Carl Drinkered, her piano accompanist. At each moment they were on hand to support her.

Not that Billie Holiday needs support: when she is out on stage

she is there all alone. As Miss Holiday herself has said, "If you find a tune and it's got something to do with you, you don't have to evolve anything. You just feel it, and when you feel it, other people can feel something too."

MRS. MARIE GOODMAN HUNTER

Shares 'The Glory'

Advocate P.1
**Select First
 Negro For
 Symphonic Drama**
Richmond, Va.
Oct. 4-9-56

Williamsburg, Va. June 4

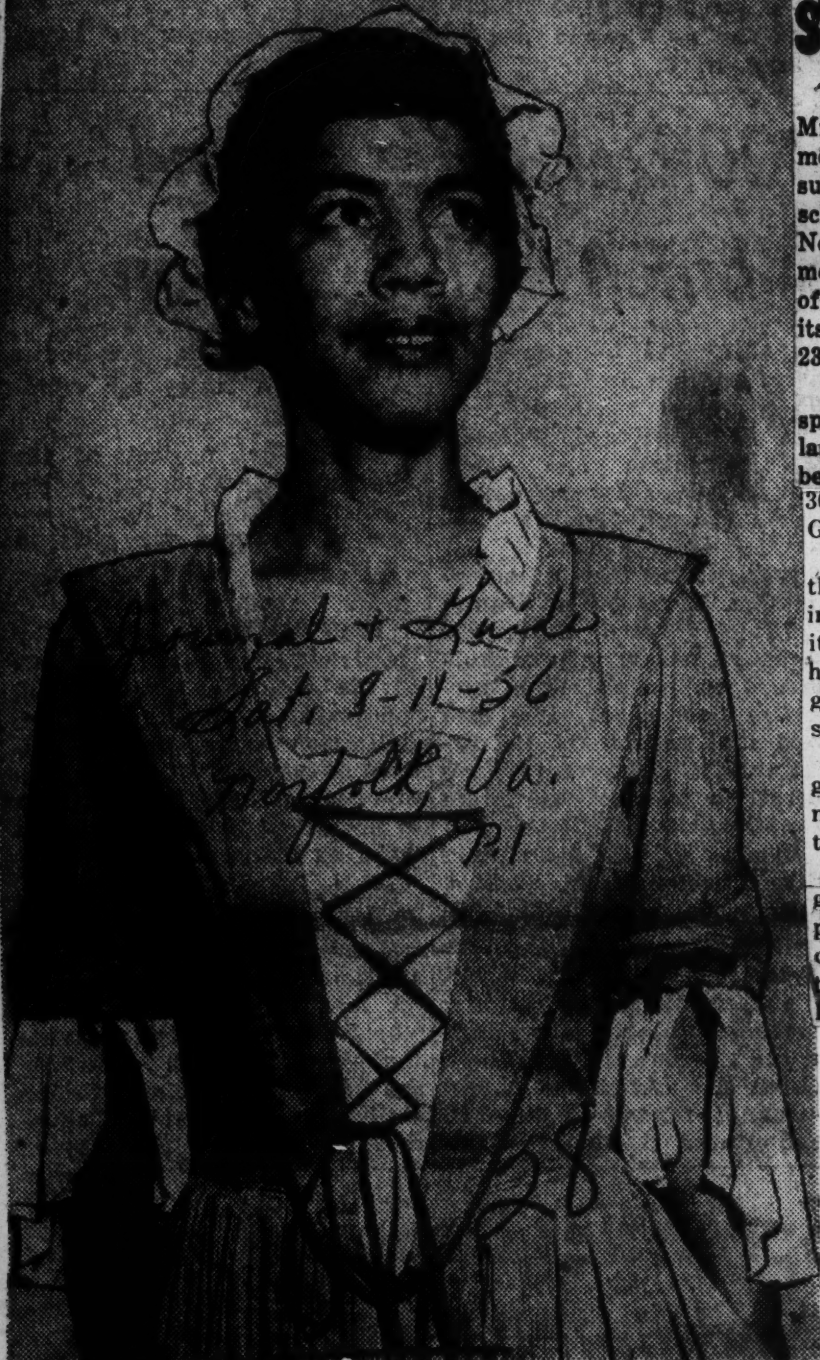
Mrs. Marie Goodman Hunter, a mezzo-soprano and a music consultant in the Richmond public school system, will be the first Negro ever to sing in "The Common Glory," a symphonic drama of the Revolutionary War, when its tenth season opens here June 23.

The Jamestown Corporation, sponsor of the drama, announced last week that Mrs. Hunter had been appointed a member of the 30-voice choir of "The Common Glory."

A corporation spokesman said the drama had been written originally to include Negro members in its cast. Mrs. Hunter's application, however, was the first from a Negro for a role in the production, he said.

Mrs. Hunter, a graduate of Virginia State College, was among 13 new members added to the choir this year.

In previous years, the choir has gained national attention by its appearance in music festivals and other theaters, and on radio and television as well as in the Williamsburg production.



Mrs. Marie Goodman Hunter, young Richmond music teacher, is gaining personal glory as a member of the choir of the historic drama "The Common Glory", now in its 10th season at Williamsburg, Va.

Mrs. Hunter, a singer of renown, is the first of her race to join "The Glory" cast.

MAHALIA JACKSON

Mahalia Jackson Sings Because She Is Happy!

By JOHN BARROW

CHICAGO, Ill. (INS)—With Mahalia Jackson, singing comes as naturally as stewing a pot of New Orleans shrimp gumbo. She is called a genius at both.

Her rich soulful voice earned her the title of "Queen of Gospel Singers" from fans in America and Europe. They would rave over her gumbo, too, if she could put them all in her Chicago home.

AND THIS throws some light on a phenomenal person. She loves people. She looks on her CBS contract as a vehicle to reach more people "with the praises of the Lord."

Her heart-felt singing of "Rusty Old Halo" rivals the best of the blues immortal, Bessie Smith. Yet Mahalia has turned down big money from headliners such as Louis Armstrong to drop gospel singing for jazz.

THE JOLLY 43-year-old woman said:

"The church has been my whole life. I've been repaid more and more over what I've given. You can't serve God without serving your fellow man."

HER SIMPLE warmth and sincerity grip everyone who ever has seen Mahalia. CBS executives started her on a network radio program, replaced it with a Chicago television series and now say they are looking for a coast-to-coast TV spot for her.

She is known coast to coast from 15 years of concert tours. She created a sensation last May 4 on Arthur Godfrey's TV show. In six appearances at New York's Carnegie Hall, she packed in capacity crowds.

WHAT IS the golden some-

thing-or-other that gives Mahalia Jackson such appeal? Her eyes roll upwards as she ponders. A divine gift, she suggests, a vocation or calling to spread the gospel. She says: "If one feels sad and sings songs of hope, he is revived-renewed. There's a divine power."

BUT THAT doesn't explain a strange, stirring quality to her singing that many people try to analyze. She can't explain it, either.

"It's not the voice they don't understand," she says. "There's something else, something bigger behind it. A spiritual gift. They hear the 'cry' but there's something else."

That mysterious "something else" brings her hundreds of fan letters each month from throughout the nation and sometimes Europe. She said:

"THEY ASK my advice on family problems, ask me to pray for the dead. Most of them say I've uplifted their spirits. One lady sent me a beautiful cross with jewels on it. Men get on the phone and ask me to marry them."

HER SPIRITUAL counseling was turned inward during the European tour. She relates:

"After I appeared in Paris, I hoped to go on to Rome and then spend Christmas in the Holy Land of Jerusalem. I didn't even get to Rome. I collapsed. I was really sick. I had to have an operation for a tumor. It was one of those things that can suck you right down. I lost 90 pounds."

SHE INSISTS, however, she never lost hope.

"Oh, no," she said. "Since

the coming of Christ, man is not without hope. In Moses' time he was. But after the coming, man can even destroy himself and still be redeemed."

THE DAUGHTER of an impoverished barber who preached Sundays at the Mount Moriah Baptist Church in New Orleans, Mahalia and her three brothers and two sisters were reared on tough luck, lightened by prayer. And prayer was mixed with song. She says:

"We lived between the levees and the railroad tracks. As far back as I can remember, I heard men singing as they loaded cars. At night, folks would be sitting around chewing sugar cane, popping pecans or shelling peas—and singing."

"I NEVER took any lessons. I can't read music. I used to listen to records of Bessie Smith. I also liked Lawrence Tibbett and Grace Moore."

"I was singing in church—I must've been four or five when I started. In the South, all churches sing gospel. The white ones, too. It's congregation singing, not just the choir."

Mahalia remarked this difference was the first thing she noticed when she moved to Chicago 25 years ago. She said:

"JUST THE choir sang. Only hymns and anthems. I started singing gospel songs with a bounce—the way we do in the South. Everybody liked it. It reminded them of home. It was 'hometown singing'."

It wasn't until years later that her "gospel with a bounce" began solving her money problems. She now

drives a baby blue convertible, but lives simply and does her own cleaning and cooking. A marriage was dissolved some time ago and she doesn't like to talk about it.

DESPITE HER fame in concert, recording, radio and television work, Mahalia still sings for free at two Chicago Baptist churches. She also spearheads a go-to-Sunday school drive among her neighborhood youngsters. She muses:

"God's sure got peculiar ways of getting his message over. CBS saw in me a thing they considered an artist—the way I put my songs over."

"But at the same time, the gospel is being put over, too. In being entertained, the people are being revived."

MAHALIA JACKSON'S PROGRAM RE-AIRED ON CBS-TV NEW YORK (ANP)—A program of song and religious expression featuring Mahalia Jackson, first broadcast on Jan. 22 this year, was re-aired by CBS Television's "Look Up and Live" last Sunday.

The internationally-famous gospel singer delivered "I've Got to Give the Life I Sing About," "If We Ever Needed the Lord, We Sure Do Need Him Now" and "Nobody Knows the Trouble I've Seen."

She also discusses her life, singing and the deep religious feeling which stirs the Chicago singer.



MAHALIA JACKSON was one of dozens of famous personalities appearing during the Chicago Defender Home Service Exposition at the Trippin' ballroom Oct. 2-5. Thousands of spectators crowded the exhibition each day. A total of 100,000 persons attended the four-day affair, setting an all-time attendance record. — Defender staff photo.

**Mahalia Jackson, Gospel Singer, Presents
Sixth Annual Recital at Carnegie Hall**

Mon. 11-17-56

Mahalia Jackson, a gospel singer, gave her sixth annual recital at Carnegie Hall yesterday afternoon. She was assisted by the Eastern Choral Guild, the Royal Tones Sextet, the Back Home Choir and Charles V. Ker-shaw, a bell ringer.

Miss Jackson, a big, warm-featured woman, has a contralto voice of great range and expressiveness. It is ideally suited to the extremes that are part and parcel of the gospel singer's specialized art — the falsetto highs and the rumbling lows; the gentle, whispered calms and the strident, shouting climaxes.

The program, on the whole, held to the more quietly expressed, but nonetheless fervent, songs in her repertoire, which is made up almost entirely of gospel songs plus such in-keeping material as "Bless This House" and one rather surprising outside choice, "You'll Never Walk Alone" from the Broadway show, "Carousel" by Rodgers and Hammerstein.

Miss Jackson's version of this last selection was notable for her sensitive phrasing and delicate shading in the early portions and the slides, scoops and great walloping vibrato that entered her delivery as she built toward a climax.

Her singing has often been compared by jazz enthusiasts to that of the great blues singer, Bessie Smith. There is a parallel of sorts in the stylistic nuances of the two singers (needless to say, there is no whatever in the subject matter) and in the timbre of their voices. But Miss Jackson is a singer of much greater subtlety than the vehement Miss Smith was. She also has much of that belting show business style of delivery associated with Judy Garland and Al Jolson.

On those occasions when Miss Jackson unleashed her hard driving attack, she took her audience with her, drawing cries of "Yes, yes!" and "Thank you, Jesus!" At one point, she wound up singing her song from her knees to a highly responsive house. Afterward she commented wryly, "You're not supposed to carry on like that in Carnegie Hall."

As part of the program, the first annual Mahalia Jackson award of \$100 was given to Elizabeth Lands, a student at Charles Evans Hughes High School. The award is intended to encourage able singers to enter the gospel field. J. S. W.

**Mahalia Jackson Set
For Carnegie Hall**

Pittsburgh, Pa.

NEW YORK — Mahalia Jackson, first lady of gospel, will bring her sixth annual concert of religious, spiritual, folk and gospel music, the narration of Duke Ellington and special guest Gloria Lockerman, \$64,000-TV quiz show winner to Carnegie Hall, Sunday, Nov. 18.



Assisting Mahalia Jackson Miss Jackson will be the Back Home Choir, a 60-voice gospel unit; the Eastern Choral Guild, 35-voice chorus; the Royal Tones male sextet; Dickie Mitchell, gospel organist, and Charles V. Ker-shaw, chimes.

Spent 16 Years Behind Iron Curtain

Singer Freed From 'Red' Rumania!

By GEORGE S. SCHUYLER

(Exclusive to The Pittsburgh Courier. Reproduction forbidden)

WATERBURY, Conn.—When petite, brown singer Zaidée Jackson shouted "Happy New Year" at 12:01 Jan. 1, she meant it more than anybody in the Rumanian cafe where she was singing. She had just received the thrilling and amazing news that after sixteen years of frustration, deceptions and disappointments she could go home to America.

"I was reborn," she exclaimed smilingly as she relaxed on the couch in the home of her devoted sister, Mrs. Crinna Williams Thomas, in Waterbury.

"I never really gave up hope," she said, "but there were many times when my situation seemed utterly hopeless."

Going to Rumania in 1939 on the eve of World War II, Zaidée Jackson had already won international fame as singer, entertainer and hostess.

In this country she had toured with the LaFayette Players and appeared in "Lulu Belle" and "Bang Tang" in Paris, Cairo, Monte Carlo, London, Ireland, Scotland and Wales, and all over Europe, she had sung in the finest cabarets, hotels and theatres.

She had starred in "Ballyhoo," sung over BBC and appeared in two motion pictures. She had been the favorite of the international set, such as Elsa Maxwell and Prince Henry, the Duke of Kent. At one time she owned clubs in Cannes and Biarritz.

THEN, IN 1939 she went to Rumania, where shortly afterward she met and married Barbu Neamtu, a wealthy young mechanical engineer who was a great sportsman and Ford representative there.

They went to live on his great ancestral estate at Cralova, a city of 100,000 in the midst of a rich agricultural area, where she was the only Negro. Occasionally they stayed in their smart apartment in Bucharest.

Those were halcyon days, she recalls. But they were marred by jealousy and racial prejudice of her husband's numerous family (and the neighbors)

who felt that he had married beneath him. He was accused of renouncing his family for a Negro.

The monarchy made it difficult for her to get work papers. The Iron Guard regime that followed was worse. It demanded that one be an "ethnic Rumanian." Then came the war and the Nazis. The regime was especially tough on the Jews, she recalled. She could get no work at all.

THE JEWS were corralled and carted away in carloads, and sometimes the cars had lime in them. Sometimes trains carrying the hapless Jews were halted in the remote countryside and the occupants dumped into the bare fields. Of course their properties were confiscated. Although Miss Jackson herself encountered no real trouble, she found it expedient to stay out of public places. Those were indeed perilous times.

The Neamtu's troubles really began in 1944 when the Communists came in. The gypsy riffraff came into power and the once-despised Jews in many instances rose to high position.

"But soon there came a change," she said. "Less and less Jews had big jobs, and one noticed soon that there were less and less Jews around. Nobody seemed to know what became of them. Probably some went to Palestine, but one wisely did not ask."

The Communists confiscated her husband's estate, he being branded a "bourgeois," so in 1950 they moved to Bucharest. Although engineers were in great demand, he could get very little work. One had to be "approved." Illogically, however, his brother got a Government job.

THEY WERE always fearful, dreading search and questioning. Red police came in the dead of night, flashing torches in their faces, threatening.

"At first I could get no work at all," she said, "until 1950, and then only sporadically, and for a miserable pittance of 500 leis monthly."

She explained that a pair of the cheapest shoes cost 500 leis and a sorry cotton suit of clothes there or four times as much. The average worker got 500 leis monthly wage.

There were shortages of everything desirable to eat or wear. Of course officials with big salaries could get what they wanted. Formerly well-to-do people carried their dwindling stock of goods to the immense open air market to sell for what they would bring in order to keep alive.

THEN CAME the final crushing blow: the arrest of her husband as a "bourgeois spy." He was held incommunicado locally for eighteen months and then sent to a typical Red slave camp



Zaidée Jackson, left, and sister, Mrs. Crinna Thomas.

where he was ill-fed and given the most arduous physical tasks. There was never a charge or a trial. After four years he was released, broken and impoverished, in 1955.

After a while the Reds relented and let Miss Jackson work more or less regularly, even though at one time she was jobless for six months.

At first they gave her laborer's pay, but later upped her wage to 1,500 leis monthly. Nightly taxicabs to and from her jobs cost thirty leis daily, which meant spending two-thirds of her salary for transportation. Often she chose to walk two miles in the dead of night to save money to eat since no meals were supplied to artists.

UNTIL TWO years ago food was scarce and expensive. One stood hours in queues and then often got nothing.

"There is definitely color prejudice in Rumania," she replied to a question. "There was prejudice in Cralova, and about everywhere else. The Rumanians believe all of the Red propaganda about Negroes being exploited, beaten and hanged daily. They believe white people are superior to Negroes."

"They want colored people to be always modest and unassuming. They view them at best with pitying condescension. The U. S. Information Agency certainly has a big job to do there to alter this opinion, and it hasn't been doing it."

THE ONLY Negroes who go to Rumania are with invited Committee-front delegations, and they are always accompanied by Red "guides" wherever they go.

"You can tell quickly," she said, "whether they are 'protected' or not. The lowest class of Rumanians are now in control and all regard themselves as superior to Negroes."

Even after she began to get regular work in 1951, Miss Jackson encountered all sorts of prejudice and discrimination from musicians and managers. For six

months she was without any work at all. With her husband in prison that made things doubly tough.

"ASIDE FROM the Negroes in delegations," she said, "I only saw three Negroes. One was an African girl brought in by a family at the age of 7 years to be a servant. She went to school and won scholarships, but then for some reason she left her foster parents and is now living alone."

"Then, there was an American Negro dancer from South Carolina married to a Bessarabian woman. He directed a

night club but the Communists took it away from him and made him a waiter."

"Their son studied three years in law school but he never got a job. The family lives miserably."

"When I was singing in Targumures, Rumania, last October, I met a Negro girl who was born in the country, from an African father and Hungarian mother."

"When the parents died, the orphan girl was taken in by a hairdresser for whom she worked until she was 20. After that nobody would give her a job. The Reds put her in a factory operating a lathe. Becoming ill, she was given a miserably inadequate pension, and now lives alone in abject poverty. As she told me her story her frail body shook with bitter sobs."

ZAIDEE JACKSON'S difficulty in getting out of Rumania was caused primarily by her marriage. Although an American woman marrying a foreigner supposedly retains her U. S. citizenship, she was listed as a Rumanian and as such could not get out.

At first the U. S. Embassy was sympathetic but later became uncooperative due to the antagonism of a Hungarian woman secretary.

Meanwhile, her sister, Mrs. Crinna Williams Thomas, was working indefatigably in her behalf. She wrote to President Truman but without results.

MISS JACKSON wrote to Paul Robeson and William Patterson, supposing them to be close to the

Reds. Neither deigned to reply.

Then, last April, Mrs. Thomas wrote to President Eisenhower who promised prompt action. On New Year's Eve the U. S. State Department sent the happy message and supplied her with necessary credentials.

Although still nervous and tense because of what she has gone through, Zaidee Jackson looks forward valiantly to resuming her professional career.

Ed Sullivan Backs Idea

Courier A. 22
Pittsburgh, Pa.
Sat. 7-7-56

Jazz Hall of Fame Draws Interest of Musicians

NEW YORK—The thought of many, the creation of a Jazz Hall of Fame, which was first advanced by this department a few issues ago, is taking on added interest in the musicians' world. Headed by Count Basie and Sammy Davis Jr., the committee is picking up importance with many solid citizens of the country happy to join the ranks.

Latest to come into the folds with great praise for the move of the Courier were John Hammond and Leonard Feather along with Nat Hentoff, editor of Downbeat. Each of these men are considered among the solid foundation of this great American sound. Down through the years they have rendered yeoman service in building and opening new horizons for jazz.

WITHIN A short time the committee is expected to be enhanced by such stalwarts of the idiom as Duke Ellington, Louis Armstrong, Joe Orleck and Bob Austin of Cash Box, Abel Green of Variety, Robert Sylvester of the Daily News, Noble Sissle, W. C. Handy, George Wein and Louis L. Lorillard of the American Jazz Festival. Aside from this group theatre editors of other weekly jazz project in America.

According to Ed Sullivan, famous columnist and tee vee personality, "the creators and sustainers of this great American culture should be recognized in this manner. It is high time that we open up for them a niche in the archives of our great country." Sullivan has joined hands with us in the creation of a Jazz Hall of Fame.—IZZY ROWE.

Eva Jessye's Ensemble Popularity Increases

Infamous Sat 1-21-56
Reverend J.W.
EVA JESSYE'S popularity in-
creases as she brings her price-
less experience and talents to the
American public with her Ameri-
can Concert Ensemble.

After a quarter century of
prominence on the Broadway
scene as concert conductor, dra-
matist, authority on American
music, composer and interpreter
of modern idioms, Eva Jessye
continues to win approval of large
audiences wherever she appears.
Her singers have appeared with
leading symphony orchestras and
were the first to interpret the
scores of "FOUR SAINTS" in
three acts, an opera by Gertrude
Stein and Virgil Thomason and
the folk opera, "PORGY AND
BESS" by Debose Heyward and
the immortal George Gershwin,
of which she was choral director.

Audiences are attracted by the
dresses worn by the singers;
their voices of unusual beauty
are noted for precision control
and diversity. Featured soloists
of excellence contribute to the
unusual effectiveness in program-
making.

The recent appearance of the
Eva Jessye Ensemble in Waco,
Texas was a success.

Eva Jessye

ensemble tours

Chicago (ANP) Miss Eva
Jessye, internationally known
conductor - pianist, led her
American Concert Ensemble in
concert at Bethel AME Church
here Tuesday evening.

The group of youthful artists,
most of them recruited from
New York, were making their
initial concert on a long cross
country tour.

Members of the group includ-
ed: *Oct 10-13-56*
Marian Nettles, soprano, of
Hampton Institute and a gradu-
ate of the Julliard School of
Music; Constance Stokes, mezzo-
soprano, a two time winner of

the Marian Anderson Awards
and who has sung with the Phil-
adelphia Symphony under Eu-
gene Ormandy;

Raymond Seares, tenor, of the
Boston Conservatory; John A.
Swift, bass, formerly with Du
Paur Infantry Chorus; Claretta
Freeman, singing dramatist; Al-
exander Sheperd, contra-bass;
and John Austin Martin, guest
accompanist.



THOUSANDS OF PEOPLE know him as B. B. King, one of the nation's top blues singers. But down on the farm

near Memphis, King is rated as a gentleman farmer. He shows off a \$7,000 tractor to disc jockey Jean Steinberg.

B. B. King

Defender Heads Disc

Chicago Ill. Setup Now

Sat. 12-8-56
MEMPHIS, Tenn. — (ANP) —

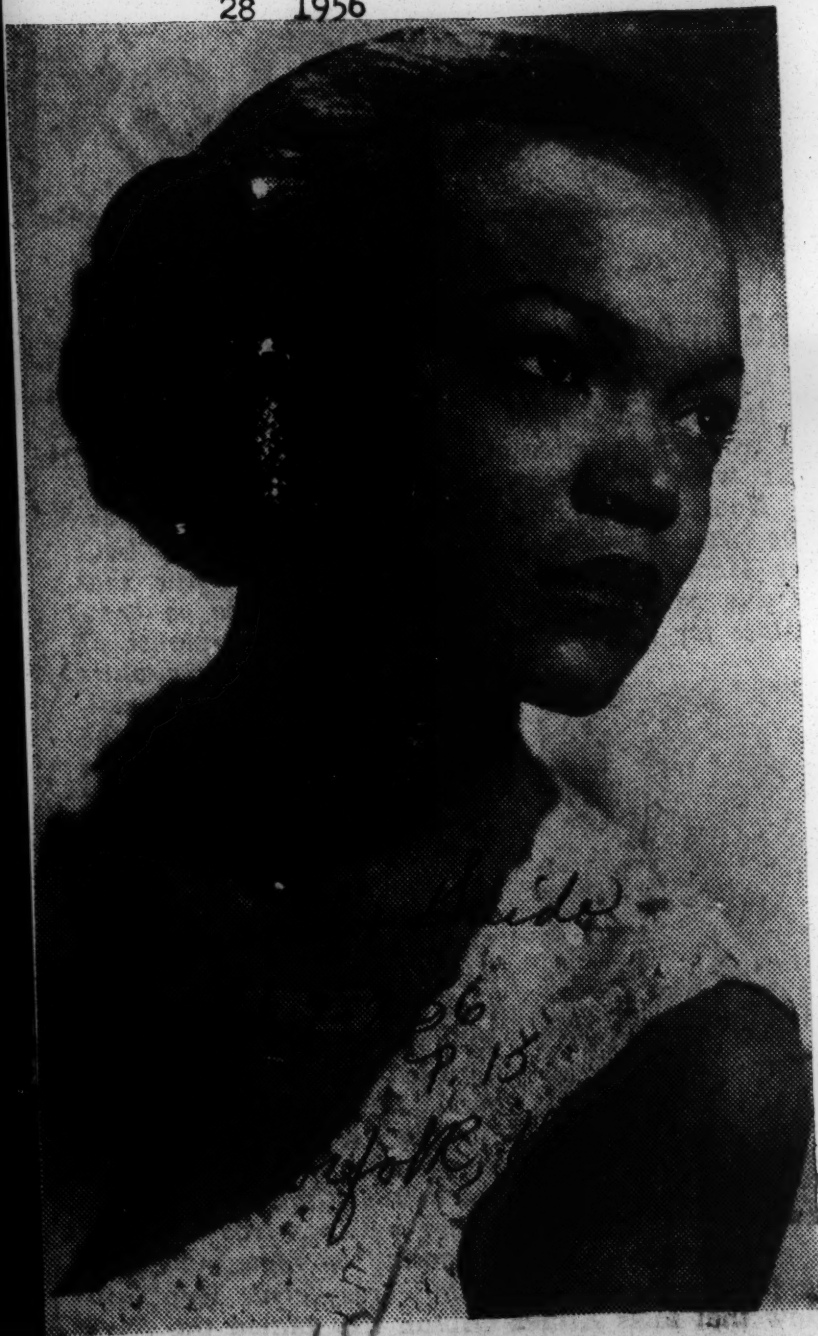
B. B. King, one of the country's top blues singers announced that he had set up his own recording firm, Blues Boys Kingdom, in an effort to aid the young talent that is neglected by the major record firms:

Surrounded by \$20,000 worth of recording equipment in the building at 164 Beale st., that houses his new firm, he said:

"Unless someone takes time out to aid kids then the world may never hear a future Sammy Davis, jr., Pearl Bailey or Fats Domino. I hope that my firm can be used by them as a springboard to success."

28 1956

EARTHA KITT



Captivating English Audiences

Currently fulfilling bookings in England Eartha Kitt is captivating English audiences with her performances in the principal cities of the British Empire.

She has appeared before the King and Queen of England and all of her audiences have been enthusiastic ones. She is scheduled to return to the States in the near future to prepare for a Broadway appearance.

Salzburg Critics Praise Memphian

Vera Little, Negro Mezzo,

Scores in Austria

A recent recital by Vera Little, Memphis-born Negro mezzo soprano, at the world-famed Mozarteum in Salzburg, Austria, brought high tribute from the perfectionist critics of that world citadel of music.

The Salzburger Nachrichten said "She has a voice of magnificent quality and sweetness, particularly in the middle register, and she handles it with complete mastery. . . . The direct and pure projection of emotion gave a moving grandeur to the lieder. . . . You could listen to her forever."

The Salzburg Volksblatt added, "Vera Little is a mezzo soprano, winner of prizes in Belgium and at Munich, with a full, sombre voice that makes a remarkable and powerful impression. . . . As she sings, she identifies herself with every style presented. . . . In the Negro spirituals, the artistic temperament of the artist penetrated with its natural force."

Of the Memphian's recital, the Demokratisches Volksblatt said, "In the very cold days one is not eager to go into poorly-heated concert rooms, but this time, we were fortunately able to witness an artistic event of sufficient proportions to lead us into the regions where we find our greatest good—into the pure art of music, where we were led by an irresistible sweetness that warmed us and melted the layers of cold. . . . Vera Little, a mezzo soprano from overseas, several times winner at international competitions, and her accompanist were the artists to whom we owed this rare pleasure. . . . We cannot refrain from expressing here our hope to see again soon that talented artist."

Vera Little sang in recital at Le Moyne College here last Dec. 11.

First foreign Grand Prix

*Afro-American V. 9
 Baltimore Md.*
Winner is Louisianan

BY OLLIE STEWART
PARIS — Bass-baritone John Littleton sang his way into history here recently when he walked off with three top prizes at the Conservatory of Music. It was the first time that an American — or any other foreign student — had ever won a vocal Grand Prix at the Conservatory, not to mention scoring a triple!

Louisiana-born Littleton, 30, won first prize in open singing competition against 115 other contestants, at the end of June; then in July he took first prize in Opera singing; and finally, later in the month, he was awarded the second prize in singing for the Opera-Comique. Competition was limited to Conservatory students.

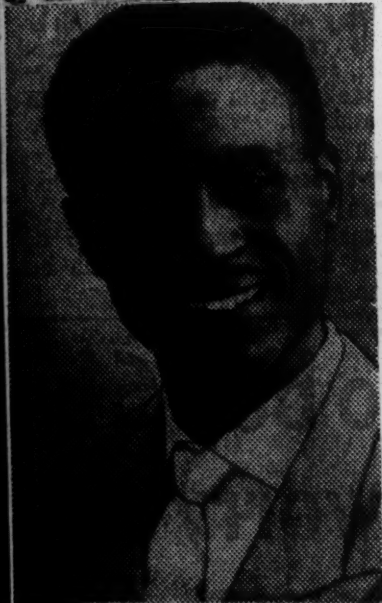
Set 8-11-56
NO CASH goes with the awards. But all over Europe a Grand Prix winner rates high in the prestige department. Offers for engagements have already begun to pour in, and if ever Littleton decides to teach, his awards will be invaluable in securing both students and a position.

"But for the time being," the happy young man told the AFRO in an exclusive interview, "I have no intention of teaching. I now have my diploma, and have finished at the Conservatory — after five long years. What I need now most of all is to go out and make

some money!"

HE PROBABLY will. He left Paris at the end of July for a two-week holiday. After that he begins a concert tour of France, Belgium and Switzerland.

The young singer is aiming at the Opera, and says he will stay in Europe at least one more year before returning to the United States. He began the study of music at Pepperdine College, in Los Angeles, and was a student there until drafted by the Army.



JOHN LITTLETON

28 1956

LOUIS L. LORILLARD

Festival of Jazz Comes To End on Record Note

Mon. 7-9-56

Washington
NEWPORT, R. I., July 7 (AP)—
The third annual American
Jazz Festival ended successful-
ly tonight with a record attend-
ance of 11,000 fans gathered in
the open at Freebody Park.

The future of jazz at New-
port is undecided. President
Louis L. Lorillard of the Festi-
val did not seem hopeful, al-
though he declined to com-
ment.

"The board of directors of
the American Jazz Festival in
Newport will decide the future
at their next meeting, and it is
likely that they will consider
offers from other communi-
ties," Lorillard said. He stated,
however, that the City of New-
port had been most cooperative
this year.

The Festival left no doubt
that today's youth take their
jazz seriously. An estimated 75
per cent of the audience was
under 25 years of age.

The Voice of America carried
much of the program to far
places of the world.

Saturday night's crowd
brought total attendance for
three nights to around 25,000.

This indicated a gate of more
than \$60,000.

Duke Ellington, who climaxed
the evening when his band
played several new numbers as
well as old favorites, opened
the concert with "The Star-
spangled Banner" and some
mood-setting numbers.

The Bud Shank Quartet, with
Bud starring on the saxophone,
offered several numbers in the
progressive manner.

YOUR HISTORY

By J.A. ROGERS

Illustrations by A. SAMUEL MILAI

Dates Back Beyond the Cotton Fields in the South
Dark Thousands of Years Before Christ!

Courier *Sept. 6-23-56* Pittsburgh, Pa.

ROBERT McFERRIN



P. 10

YOUNG BARITONE STAR OF THE METROPOLITAN OPERA OF NEW YORK. APPEARED THERE RECENTLY IN THE TITLE ROLE OF RIGOLETTO WITH WARM PRAISE FROM THE CRITICS. FIRST OF HIS COLOR EVER TO SING THE ROLE IN THAT WORLD-FAMED OPERA HOUSE. IS ON REPERTOIRE TO APPEAR IN OTHER LEADING ROLES. VERY POPULAR ON THE CONCERT STAGE IN LEADING CITIES OF AMERICA, CANADA AND THE CARIBBEAN. RECEIVED HIGH PRAISE FOR HIS AMENASRO, FATHER OF AIDA, AT THE LEWISOHN STADIUM.

Robert McFerrin Gains Fame, Cash In Dates Abroad

Defender Sept. 8-14-56
Chicago, Ill. P. 14

By DOLORES CALVIN

NEW YORK — The race's finest opera stars are indeed happy in Europe this summer for they are finally getting attention they deserve plus some fabulous money.

In Italy, it's Robert McFerrin, who was paid \$1,000 fee for one performance plus a round trip transportation at Italy's finest Teatro San Carlo. This is regarded a

rousing price for a newcomer making his European debut. Moreover, McFerrin, who was the first of the race to make it at the Metropolitan after Marian Anderson, got attention he never received here. He was allowed 10 days rehearsal for his debut and this contrasts sharply to the Metropolitan which rushed him in without a stage or orchestral rehearsal, gave

him a costume that belonged to someone else without any alterations to fit him plus wouldn't even show him the courtesy by allowing him to see the stage sets.

Attention is almost as important as money to an opera star. And the Europeans are showing it to Negro stars. Charming Camilla Williams has become a sensation in Vienna, singing "Saint of Bleaker Street" plus she's hailed for her German lieder. In America, Camilla was never accorded more than second rate treatment but not so in Vienna.

McFerrin will be doing many more opera roles in Italy. The famous LaScala is bidding for him and there's even talk they will revive L'Africaine by Meyerbeer just for him.

Europeans are warming up to tan opera stars

Afro-American Sept. 7-28-56 P. 6
Baltimore Md.

ROME—Indications are that European promoters are beginning to warm up to colored opera stars, a development that

to fill the date. Such a fee for a newcomer was considered highly unusual in Continental theatre circles.

Big money in the past has always been doled out to the jazz specialists and established Metropolitan artist.

ROBERT McFERRIN
Robert McFerrin, Metropolitan Opera baritone, will close out the summer concert series at North Carolina College with a concert open to the public, Thursday evening.



ROBERT McFERRIN



CAMILLA WILLIAMS

has been a long time coming to pass.

One of the better examples of this new attitude toward tan talent was the engaging of tenor Robert McFerrin by Italy's Teatro San Carlo last Saturday.

McFerrin was paid \$1,000, plus round trip transportation

WHILE McFERRIN was in Europe, his U.S. agent, Concert Associates, Inc., arranged an audition (with an assist from the Met's Roberto Bauer) at Milano's La Scala and there's a possibility that the baritone, first of his race and sex to sing leads at the Met in Manhattan, will prompt La Scala to revive Meyerbeer's "L'Africaine."

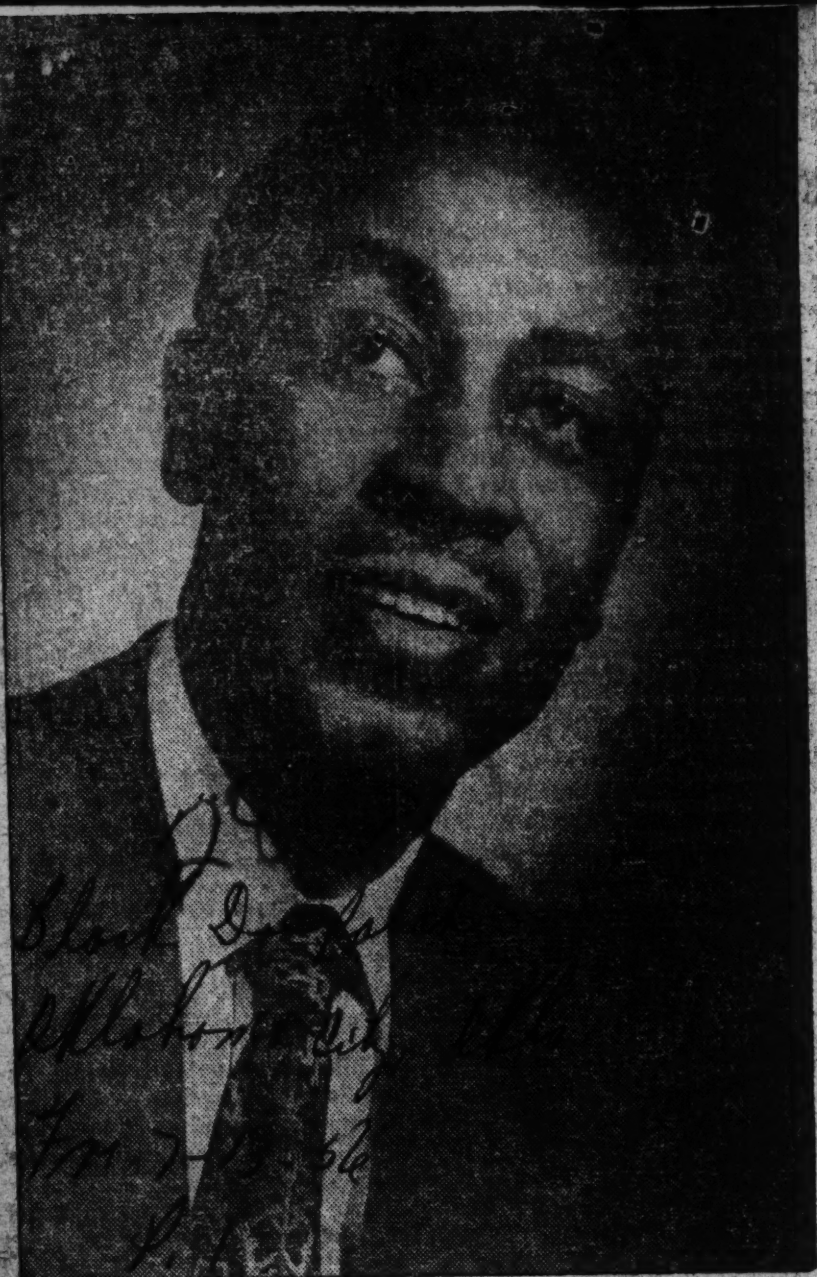
Rome Opera Co. also displayed interest in McFerrin.

Meanwhile two of Thea Dispeker's American colored singer discoveries have found niches in European music.

GLORIA DOVY, still only 23, a Brooklyn beauty who was caught less than two years ago at a Julliard School recital, got to Europe with "Porgy and Bess," but remained for concerts in Italy and has since been lionized by the Roman press and cognoscenti.

Still another colored American, Camilla Williams who scored in Vienna's "Saint of Bleeker Street" production, has become a greater singer of German lieder to the delight, Miss Dispeker reports of Mitteleuropa which finds this situation droll.

DIFFERENCE in courtesy shown McFerrin at Teatro San Carlo, where he was accorded 10 days rehearsal for his appearance over past weekend, and his debut at the Met (Jan. 27, 1955) is apropos "breaks" for colored operatic talent in Europe. At the Met McFerrin sang without a stage or orchestra rehearsal in a costume last worn by George London, and unaltered. Nor had he ever viewed the sets in advance.



ROBERT McFERRIN, Metropolitan Opera baritone, opened his first European tour at Naples, Italy, July 4, by appearing with the Teatre San Carlo opera company in Verdi's "Aida." The engagement ends July 22. McFerrin made his Metropolitan debut Jan. 27, 1955, becoming the first male Negro to sing leading roles on a rejeritory basis. This spring he bowed as Valentin in "Faust" and sang the title role in "Rigoletto" at the Met.—(ANP).

Robert McFerrin slated for Fayetteville concert

Albany, N.Y.
FAYETTEVILLE, N.C. (AP) — Robert McFerrin will be presented in concert at Fayetteville State Teachers College on January 20. A newcomer to the concert stage, baritone McFerrin's concert tours have taken him to major cities from coast to coast as well as to Canada and to the Caribbean. Recently, he starred at New



Albany, N.Y.
OPERA STAR SCORES—Robert McFerrin, of the New York City Metropolitan Opera Company, appeared at Central State College last week. A varied program of largely Schubert won waves of applause. His interpretation of Verdi's "Eri Tu" from "Un Ballo in Maschera" brought him back for five encores.



ROBERT McFERRIN

York's Town Hall, where he was heard in the title role of "Rigoletto" and as Valet in "Faust." McFerrin has previously been heard and admired for his role as Amensaro, father of "Aida," and in Bizet's "Pearl Fishers" at the Lewisohn Stadium. He is the first member of his race to be engaged by the Metropolitan for leading roles on a repertory basis.

Met Opera Tours West

By CARL DITON

NEW YORK — (ANP) — The Metropolitan Opera Company, one of the foremost in the world, also having a musically historic contribution to democracy by admitting Negro singers to roles and membership in the operatic chorus, is now in the midst of its annual tour through the north, east, south, mid- and southwest.

Addison would follow Marion Anderson into the Met.

Among the managers, coaches and pluggers—an army of which attended the fabulous Anderson Met debut, opinion was divided with each singer having her strong supporters planting hints and seeds of stories.

But back to the Met company. Absent this year—and conspicuously so—is the name of Miss Anderson. It is not unusual for a star of Miss Anderson's ability to drop out of the Met cast by mutual consent.

MISS ANDERSON actually loses financially by appearing with the famous operatic com-

Mattiwilda Dobbs, McFerrin on roster of Metropolitan

NEW YORK (ANP) — The Met-

ropolitan Opera roster this season includes baritone Robert McFerrin, in his second season, and newcomer Mattiwilda Dobbs, coloratura who only two years ago made her New York debut.

The name of Marian Anderson is missing this season.

The music world acclaimed Miss Dobbs, rising young Atlanta beauty who had caused ripples of excitement in New York when she sang the difficult role of "Zerbinetta" in Straus' opera "Ariadne aux Naxos."

MISS DOBBS received a tumultuous reception here, then she returned to Europe for additional concert and opera engagements.

Last summer, when Met Manager Rudolph Bing announced signing Miss Dobbs, there was speculation as to what roles she'd have. This was settled last week, when in the same announcement of the Met Company, Miss Dobbs was scheduled to do Gilda in Verdi's "Rigoletto."

And strangely enough, also in the Met Company this season is soprano Mariquita Moll who sang the lead at Mattiwilda's debut.

THE SIGNING of Miss Dobbs ends speculation on whether she, Leontyne Price, who has done opera on TV, or brilliant Adele

pany. Here, top pay for stars is \$1,000 per performance.

In concerts, Miss Anderson's fee is \$3,000 per appearance. Of course, this dwindles considerably after making deductions for manager, publicity, accompanist and travel, yet the aggregate surpasses a season's pay at the Met.

Last year, McFerrin was sparingly used, possibly due to heavy concert commitments.

In spite of these monetary differences, no singer in his or her right mind refuses an invitation to sing at least one season with the Met.

Why? Prestige of course. The use of the Met's name in advertising concerts is worth the price paid for the singers' performances.

WHICH RAISES another and final question. Will Miss Dobbs—sensational as she is—and McFerrin, who must be an excellent voice to be signed by the Met—accompany the troupe which usually goes on tour at the end of every season?

Many Southern cities are included in the itinerary.

The answer, surprisingly enough, may be "Yes" now that the climate of racism in some parts is showing some change toward a more tolerant attitude. Then again, the answer may be a flat, unqualified, "No."

All-Negro Opera for Met May 27 Company of 150 To Give 'Ouanga'

By Paul V. Beckley

Mary Cardwell Dawson, who has been journeying about the country for fifteen years in a jovial but determined effort to give Negro operatic voices a chance to be heard, will present her largest effort May 27 when her National Negro Opera Company becomes the first opera organization other than the Metropolitan Opera to give an opera at the Metropolitan.

The company of 150, consisting of ten lead singers, a chorus of 100 voices, and forty dancers, will give a semi-concert version of "Ouanga," an opera in a Haitian setting by Clarence Cameron White, never before performed by a professional group. It is the story of the effort by Jean Jacques Desalines, Emperor of Haiti in 1804, to eradicate voodooism from that country.

Formed in 1941

Mrs. Dawson organized the company in 1941 at Chicago after teaching voice to Negroes in Pittsburgh and asking herself, "Where are they going?" Blithely she announced, "I've dedicated my life to the cause—furnishing opportunities for talent," and since 1941 she has been scurrying "all over the country getting talent."

Although the Metropolitan insisted her company could not stage a full-fledged opera with sets and costumes, Mrs. Dawson said she persuaded Rudolf Bing, general manager of the Metropolitan, and Reginald Allen, assistant manager, to permit the dancers to wear costumes and perform on a ramp built on the Metropolitan stage.

Costumes of White

The singers, she said, would wear white gowns in the Haitian style and the men white suits. Mrs. Dawson has been rehearsing the singers and chorus

for two months and will turn them over to Henri Elkan, conductor, for final rehearsals prior to the opening.

Only one performance is scheduled at the Metropolitan, but Mrs. Dawson said, "We're trying to do a good job. We want to thrill our audience, make it a real grand opera. We have marvelous voices, young voices. And if it's a smash hit, we have very big plans."

'Ouanga' to be produced at Met

NEW YORK — The Haitian opera, "Ouanga," by Clarence Cameron White will be presented by the National Negro Opera Company at the Metropolitan Opera House, May 27.

The work will be presented in the form of concert and ballet. The company is directed by Mrs. Mary Cardwell Dawson, Md.

The company has staged operas in Pittsburgh, Chicago, New York and Washington. It often serves as a starting place for stars who gain even wider recognition later.

Nat'l Negro Opera Presents Ouanga At Metropolitan

NEW YORK — The most sensational and exciting music news emanates from the NATIONAL NEGRO OPERA CO., INC., founded and directed by MARY CARDWELL DAWSON, who secured the METROPOLITAN OPERA HOUSE for a lavish and spectacular presentation of Dr. CLARENCE CAMERON WHITE'S exotic Haitian opera, "OUANGA" in concert form with ballet in costume, SUNDAY, MAY 27, at 8 p. m.

The cast for this mammoth production included 10 famous leading singers; a chorus of 100 voices; a group of 40 professional and primitive dancers; and a Philharmonic Orchestra of 52 seasoned musicians led by one of America's greatest conductors.

The Metropolitan Opera Association is the largest and most imposing institution for the production of operatic music in the

world, and the assent of its distinguished trustees and eminent music director, Rudolf Bing to open its doors to a Negro opera company connotes a step in the direction of full integration and good will towards 15 million Negroes.

In 1941, the company gave its first opera performance in the Pittsburgh Syria Mosque, and has subsequently attracted thousands to its fine productions in the Chicago Civic Opera House and Coliseum; in New York's Madison Square Garden and Carnegie Hall; and at the Watergate, The National Guard Armory and Griffith Stadium in Washington, D. C., among other large cities and auditoriums. During these fruitful years, the company has been interracial in casting, and has given countless young singers an opportunity to study and perform opera in the best traditions of the Old World. One of the opera company's early stars was Robert McFerrin, baritone, now a highly regarded member of the Metropolitan Opera roster, and the second Negro to merit that honor. (Marian Anderson was the first) Now Mattiilda Dobbs, coloratura soprano, is the third who will step before the proscenium lights at the Met. for the coming season.

Negro Opera Co. On Metro Stage

NEW YORK — "Ouanga," a Haitian opera, will be presented by the National Negro Opera Company at the Metropolitan Opera House, Sunday, May 27, at 8 p. m.

A chorus of 100 voices, 24 exotic dancers, and seven soloists will grace the Metropolitan stage.

Opera premiere

May 27 in NYC

NEW YORK — The National Negro Opera Company in conjunction with the New York Opera Guild will make its premiere production here at Metropolitan Opera House on May 27.

Mrs. Mary Cardwell Dawson, founder and managing director, announced that Henry Elkan will conduct the presentation of "Ouanga," supported by the 52-piece Philharmonic Orchestra.

The cast will include a large number of talented young singers and ballet dancers.

OPERA ON HAITIAN THEME, "OUANGA," TO HAVE PREMIERE NEXT SUNDAY



Clarence Cameron White's work, which will be presented by the National Negro Opera Company, will have its first New York performance at the Metropolitan Opera House.

In the company are, left to right, Alphonse Cimber, one of the native drummers; five dancers in the corps de ballet; Adelaide Boatner as Mougali; Fritz Vincent, a high priest.

Jerry Dantzig

Negro Company To Give Opera

"Ouanga," Clarence Cameron White's opera on a Haitian theme, will be presented by the National Negro Opera Company Sunday night, May 27, at the Metropolitan Opera House with McHenry Boatwright, bass-baritone, in the principal role of Dessalines. The performance will be in concert form, but will include dancing by a ballet of forty members. Henri Elkan will conduct an orchestra of fifty-two Philharmonic-Symphony musicians. 15-36

The opera was composed in 1930, but was not heard until June, 1941, when it had a concert performance with piano accompaniment here at the New School for Social Research. It had its first stage performance in Philadelphia in October, 1950. The scene is in Haiti in 1804. The composer won the E. B. Benjamin award for "tranquil music" in March, 1954, with his "Elegy," first played by the New Orleans Symphony Orchestra.

while the part of Defilli was effectively filled by Juanita King, dramatic soprano.

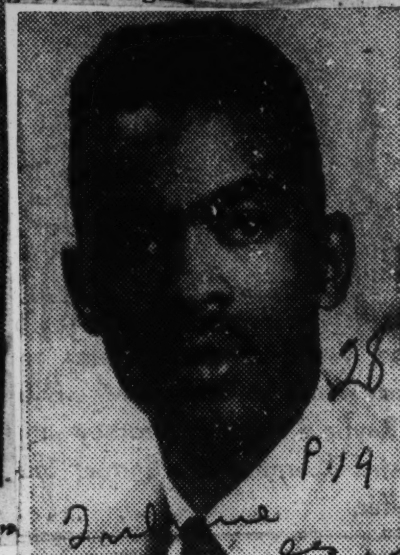
Others appearing in the production were Evelyn L. Greene, Fritz Vincent, Melbourne Reed, Francena Wallace Taylor, Marian McCree, Hazel McAllister,

the Metropolitan Opera House. These performances, produced in full operatic form, will be held at Carnegie Hall on four successive nights, Sept. 27, 28, 29, 30, at 8 o'clock.

These exciting and sensational operatic performances feature the distinguished contralto, Carol Brice, who will make her debut in grand opera in the role of Mougali, the high priestess of voodoo.



MARY C. DAWSON
... presents "Ouanga"



Mary Cardwell Dawson Scores Again

Courier Star 10-15-56

Opera Co. Praised in N.Y.

NEW YORK — The National Negro Opera Foundation, of which Mrs. Mary Cardwell Dawson is founder and president, presented Dr. Clarence Cameron White's Haitian opera "Ouanga" in English at Carnegie Hall as a stage production.

The opera, which was also performed last May at the Metropolitan Opera House in concert form, drew excellent reviews from several of the New York papers. Catherine Cardwell Gardner, Roy O'Loughlin, Marvin Honory, Lisle Greenidge, Lawrence Watson, John Eckles, Charles Ward and Betty Voorhees. Henri Elkan again directed the orchestra.

The Negro National Opera Company's presentation starred internationally famous contralto Carol Brice in the role of Mougali, a voodoo priestess.

Her performance was termed by the N. Y. Times "an outstanding addition to the cast."

McHENRY BOATWRIGHT, who boasts a resonant baritone voice, sang the part of Dessalines, the Emperor of Haiti, "Ouanga," recently performed at

NEW YORK CITY — Wesley Reaves, student at Washington university, St. Louis, is having his first New York theatre debut in "Ouanga" at Carnegie Hall next Thursday with the National Negro Opera Co. under direction of Mary Cardwell Dawson. 19-56
Before coming to New York City from St. Louis, Reaves lectured on modern jazz at the university.

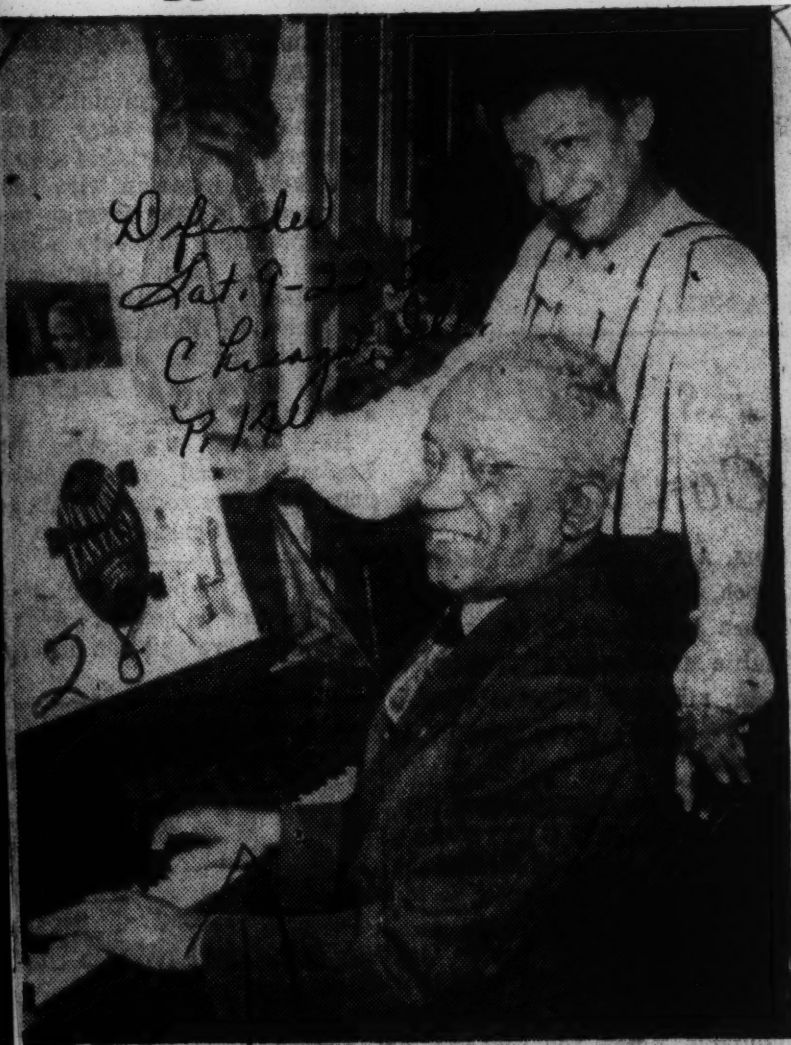
Negro Opera To Feature Carol Brice

NEW YORK — The National Negro Opera Foundation, Inc., presents the National Negro Opera Company in Dr. Clarence Cameron White's Haitian opera, "Ouanga," recently performed at

Earl Becham as he appears in the Haitian opera "Ouanga," by Clarence Cameron White, which will be presented today at the Metropolitan by the National Negro Opera Foundation.

*Herald Tribune
Sun. 5-27-56
P. 5-A
New York,
N.Y.*

28



MACEO PINKARD and wife Edna, are shown in a characteristic pose as they prepare another composition for the music world.

Defender **Pinkard, Famed Composer, Still Turning 'Em Out** *Sat. 9-22-56* *Chicago, Ill.* *P. 14*

By LARRY DOUGLAS

NEW YORK — Maceo Pinkard, famed ASCAP composer of such all time hits and standards like "Sweet Georgia Brown," "Them There Eyes," "Sugar," "Here Comes The Show Boat" and "Gimme A Little Kiss, Will Ya, Huh?" has done it again only four ways

this time by having four popular and hit tunes, all at one time. They are "I'm Disillusioned," "You're Swell," "Thou Shalt Not Steal" and "You've Got Me Real Gone, Baby, 'Bout You."

Maceo, who has his own firm, is publisher of the four named above.

The \$35,000.00 a year ASCAP composer is inspired in his business by his wife Edna, who is secretary to the Pinkard Publications, Inc. and who is also an ASCAP writer in her own rights.

Pinkard Top Race Composer

Defender **Negro Song Writer Has Four More Hits** *Sat. 9-22-56* *Pittsburgh, Pa.*

NEW YORK — Maceo Pinkard, famed ASCAP composer of such all-time hits like "Sweet Georgia Brown," "Them There Eyes," "Sugar," "Here Comes the Show Boat" and "Gimme a Little Kiss, Will Ya, Huh," has done it again, only four ways this time by having four hit tunes, all at one time.

They are "I'm Disillusioned," "You're Swell," "Thou Shalt Not Steal" and "You've Got Me Real Gone, Baby, 'Bout You."

Maceo, who is one of the few Negro composers with his own music publishing firm, is publisher of the four hit tunes. The \$35,000-a-year ASCAP composer is inspired in his business by his wife Edna, who is secretary of Pinkard Publications Inc., and is also an ASCAP writer in her own rights.

28

American

1-9-29-56

Illinois, Md.

P. 1



COMPOSER DOES IT AGAIN — Maceo Pinkard, famed as the composer of such long-standing favorites as "Sweet Georgia Brown," "Them Thar Eyes," "Gimme a Little Kiss," and "Here Comes The Showboat," runs over a tune from his latest collection of hit tunes. Wife Edna listens as the veteran publisher fingers "I'm Disillusioned," "You're Swell," "Thou Shalt Not Steal" and "You've Got Me Real Gone, Baby" in his New York home.

100
100
100

Pittsburgh pianist, 14, to be symphony soloist

Afro-American Sat. 2-25-56

Baltimore Md.
PITTSBURGH (ANP) — Patricia A. Prattis, 14, will have the distinction of being the first colored soloist to appear with the Pittsburgh Symphony Orchestra when she performs as piano soloist on Feb. 26.

Miss Prattis, daughter of Mr. and Mrs. P. L. Prattis, will play the difficult "Piano Concerto in A Minor," by Greig in the annual joint concert by the sympathy and the Pittsburgh Symphony.

Baltimore Md.
The young artist was a winner in the auditions held last month for student soloists to appear with the orchestra. She is an honor student at Westinghouse High School and began studying the piano with Adele Rehard at the age of 6.

MISS PRATTIS began playing violin in the All-City Student Orchestra at the age of 8, and became pianist for Westinghouse High School Chorus in her freshman year when she was 13.

As a pianist, she won the Pittsburgh Concert Society Youth Audition in 1954 and was presented in concert at the Stephen Foster Memorial Auditorium in February.

At present, she is a first violinist with the Westinghouse High School senior orchestra and the Pittsburgh Youth Symphony.

LEONTYNE PRICE

NATIONAL SYMPHONY

HOWARD MITCHELL MUSIC DIRECTOR

CONSTITUTION HALL

SAT., MARCH 3 AT 8:30

ALL-GERSHWIN


Post & Times Herald
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Sat. 2-25-56
Lawrence Winters
Washington, D.C.
singing

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Leontyne Price
Stated For
Hollywood Bowl
Los Angeles, Ca.
July 20-26
HOLLYWOOD - (ANP)

Leontyne Price, brilliant soprano who has accomplished a meteoric rise in the concert field, will be featured soloist in Hollywood Bowl Thursday, July 26.

The popular young artist will appear before the movie capitol's sophisticated audience on the night that Igor Markevitch, one of this country's outstanding conductors, will direct the 100-piece Los Angeles Philharmonic orchestra.

Miss Price, who was born in Laurel, Miss., also will appear at the Bowl Tuesday, July 31, in an all-Verdi program, with Roger Wagner conducting.

Singing with her on the all-Verdi program will be such dynamic artists as Richard Tucker, Elena Nikolaidi, Giorgio Tozzi and the famous Roger Wagner Chorale.

Another great feature will be the occasion termed "Jazz in the Hollywood Bowl" set for Aug. 15. Stars that night will be Louis Armstrong with his trumpet; Ella Fitzgerald, Art Tatum and the Oscar Peterson Trio.

Nat "King" Cole is announced for the Bowl for August 3.

Leontyne Price
Daily World
For Hollywood
Atlanta, Ga.
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Nat "King" Cole is announced for the Bowl for Aug. 3.

TV OPERA LEADS.— Leontyne Price and William Lewis will have two of the principal roles in Mozart's "The Magic Flute," to be shown Sunday at 3:30 p.m., on television. The two-hour program will be a presentation of the NBC Opera Theatre.

Miss Rahn stars in light opera

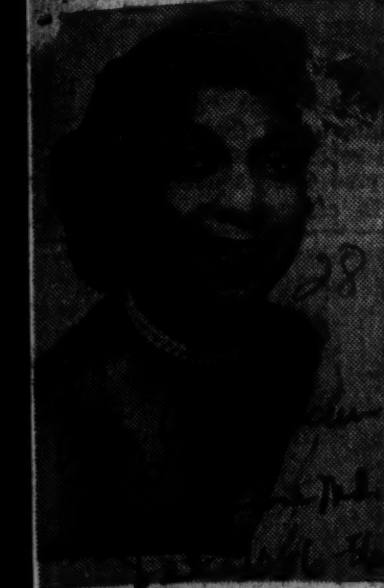
NEW YORK — Miss Muriel Rahn of Broadway, is appearing as Santuzza in a new dramatic version of Mascagni's "Cavalleria Rusticana" at a new off-Broadway house, Clef Theatre, 1-31-56.

This work, now called "Rustic Chivalry," is being done in the form of a drama written by Gauz and Lee, into which all the outstanding music with new lyrics is interwoven.

"RUSTIC CHIVALRY" is being presented with a new comedy, "The Baron... Almost," which uses music of Strauss. Otto Simetti is the director; Bartholomeo Ferrara, musical director, and Amelia Gandenzi the producer.

Muriel Rahn's 'Salome' Carnegie Hall bound

NEW YORK — Muriel Rahn, nationally famous star of opera, concert and the Broadway stage, will bring her production of the music-drama "Salome" to Carnegie Hall this season.



MURIEL RAHN

group set up to present both new and experienced opera talent on the local scene.

"Salome," with Miss Rahn in the title role will be presented for six performances over three weekends, beginning January 18th. The performances will be on Friday and Saturday evenings only, (Jan. 18th, 19th, 25th, 26th, Feb. 1st, 2nd). Tilda Morse, Metropolitan Opera ballerina, will stage and choreograph the production, and Paul Meyer will conduct from the piano.

AN UNUSUAL arrangement will permit several singers to alternate in leading roles during the six-performance run. Doris Doree, formerly of the Metropolitan and Covent Garden Opera Companies, will alternate her role of "Herodias" with Alice Prescod and Joan Engleman.

Laurence Watson, formerly leading tenor with the Detroit Civic Light Opera Company and the Philadelphia Drama Opera Company, will alternate his role with E. J. P. Tierney of the America and Fine Arts Opera group.

Eugene Brice, brother of noted contralto Carol Brice will alternate in a leading role, as will Hugh Hurd, Charles Ware, Julia Bailey, Carrie Glover, Louis Shayman and Edward Christopher.

A cast of 28 will complete the production.

Muriel Rahn scores as off-Broadway actress

NEW YORK — Muriel Rahn, concert and opera star, who ordinarily would be singing the title role in "Carmen Jones," "Salome," or some other musical with which she has been identified over the years, played her season this week in an entirely different role.

Co-starring with Diana Barrymore in an all dramatic melodrama entitled "The Ivory

Branch," a new play by Sara Reavin, Miss Rahn proved her ability to hold her own as an actress without using her glorious singing voice at all.

The play, which was interracial and dealt with miscegenation, was presented at the famous Provincetown Playhouse in the Village for a four week run.

Asked why she chose a straight dramatic play that did not afford her the opportunity to sing, she stated that she was anxious to "point up the fact that I am an actress as well as a singer."

"MANY PEOPLE have forgotten that I started out in the



MURIEL RAHN

theatre as an actress and not as a singer," she said.

Obviously she succeeded in her effort, for critics lauded her playing of the role. Brooks At-

kinson of The New York Times described her performance as "warm, sincere, intelligent and with a directness of purpose."

Plans for her next season's activity are all set and will be announced shortly. As far as could be learned at press time, she will again head a company of artists in a coast to coast tour of a new musical, just as she did in previous seasons with "Carmen Jones."

Muriel Rahn's 'Salome' Set for Carnegie Hall

NEW YORK — Muriel Rahn, nationally famous star of concert, opera and the Broadway stage will bring her long awaited production of the music-drama "Salome" to Carnegie Hall this season.

Contracts were signed this week by Miss Rahn and her interracial company with the new producing organization, "Opera Faces '57," a group set up to showcase new and experienced opera talent.

"Salome" with Miss Rahn in the title role will be presented for six performances at Carnegie Hall in January and February, 1957. After the six performances the production may go on tour.

Tilda Morse, Metropolitan Opera Ballerina, will stage the production and Paul Meyer will conduct. A cast of 28 will be required. Already signed for "Salome" are Doris Doree, formerly of the Metropolitan and City Center Opera companies, Laurence Watson, E. J. P. Tierney, Alice Prescod, Eugene Brice, Joan Engelman, Hugh Hurd, Charles Ward, Julia Bailey, Carrie Glover, Louis Shayman and Edward Christopher.

28 1956

LILLIAN RANDOLPH



LILLIAN RANDOLPH

Also American
Lillian Randolph

P. 18
waxes spirituals

3-4-7-56
HOLLYWOOD The Easter season saw the release of Lillian Randolph's album, "Spiritual Moments." At the same time single records of "Were You There" were released.

Miss Randolph "Birdie" on the "Great Gildersleeve" TV show, first sang "Were You There" on the show last year. Thousands of requests caused her to repeat it on the show last Friday.

Baltimore, Md.
She was backed on the show and in the recordings by a 14-voice singing group. Dootsie Williams is the head of Dootone Records company with which Miss Randolph has a recording contract.

28 1956

PAUL ROBESON

Robeson acclaimed by Toronto throng

Afro-American
Sat. 2-25-56 P.S.
Baltimore, Md.

TORONTO—Paul Robeson was given rousing reception by 2,700 listeners here Saturday night as he appeared for the first time in five years in a concert outside the U.S.

The audience, which braved a



PAUL ROBESON

snow storm to fill every seat in Canada's leading concert hall, greeted the noted singer with a standing ovation at the outset, and their acclaim for his performance was said by the daily newspapers to be unprecedented in local concert history.

"It is doubtful," said the Toronto Daily Star afterward, "that any other Massy Hall artist ever experienced the sheer adulation expressed by the capacity crowd."

In addition to his songs, which were interrupted several times by outbursts of applause, Mr. Robeson thrilled his hearers with a number of dramatic readings, including a scene from Shakespeares "Othello."

IN CLOSING the evening, after being called back for numerous encores, Robeson expressed his gratitude to the Canadian people for their warm welcome and said that he expected to return to this country later in the season for concerts in other cities.

Alluding to his public activities which resulted in the revocation of his passport by the U.S. State Department in 1950, Robeson said: "My only desire is that my people shall walk the earth as free men."

In quoting this remark in today's Globe and Mail, the reporter commented, "One can only feel ashamed that such a dedication must be made in the enlightened West."

Rock 'n' Roll Is Linked To 'Happy' Gospel Music

First Times Herald
Sept. 9-1-56
Washington, D.C.
By Hal Boyle

NEW YORK — An ex-lawyer who has become one of America's top song writers defends rock 'n' roll music as the happy offspring of the old-fashioned Gospel hymn.

"Those who call rock 'n' roll detrimental just don't know what makes people tick," said Samuel (Buck) Ram.

"To say that rock 'n' roll is the cause of juvenile delinquency is like saying that going to an American Legion meeting causes adult delinquency.

Ram, who well may end up a millionaire, partly as a result of the wildfire popularity of rock 'n' roll, said few critics realized its origin.

"I don't like to break music down," he remarked, "but those who do break it down know rock 'n' roll isn't basically a new form. It comes from the old-fashioned, hand-clapping Gospel music.

"A lot of the rock 'n' roll hits were stolen from the popular old hymns sung at Gospel revivals. And gospel music itself is a mixture of primitive African and Haitian jazz and English folk songs.

Both Called "Happy Music"
"Rock 'n' roll, like the old Gospel hymns, is what we call happy music. Its beat is emotional, and it has a mass effect on people. But that isn't bad. It is more often therapeutic. It gives people an outlet for their feelings.

"It's not the fault of the kids if things get out of hand at a rock 'n' roll session. Adequate protection simply hasn't been prepared in advance.

"In any mass meeting of people—even an American Legion meeting—there is a minority that can spoil it if they aren't curbed.

"Most of the so-called rock 'n' roll riots have been exaggerated. You can have the same things happen at a football game or a political convention."

Ram, a graying, bear-sized man, began his career as a boy symphony violinist. After breaking his left hand in a football scrimmage, he took up the

saxophone and learned it in three weeks.

He practiced as a lawyer briefly after leaving college, then became a song writer. Among his early hits were "At Your Beek and Call," "I'll Be Home for Christmas" and "Twilight Time."

He also served as arranger for the bands of Duke Ellington, the Dorsey Brothers and Count Basie.

Some Big Paying Tunes

In the last year he has hit the music world's cash register again in a big way with such tunes as "The Great Pretender," "The Magic Touch," and "Only You."

Ram has published 500 songs, written and torn up twice that many more, says a really breakthrough hit tune now can earn its author up to \$100,000. (It used to be about \$20,000.)

Ram isn't the kind of writer who has to wait in a lonely attic for an inspiration or journey to Niagara to write a song about a waterfall.

"I have written songs in an airplane," he said, "and a lot of them in hotel rooms.

"I have even turned them out while sitting in a bathtub trying to get away from a heat wave."

Lavern Baker Now Rockin' And Rolling In \$8,500 Auto

NEW YORK — (ANP)—Singer

Lavern Baker can at least boast of riding in the same car as a genuine princess. Now on a one-night tour of the south with her own rhythm and blues show, the High Princess of Rock 'N' Roll is being chauffeured in the same \$8,500 car that was placed at the disposal of Princess Rainier (former movie star Grace Kelly) when she visited here recently with her husband, Prince Rainier of Monaco.

When her physician warned her to avoid strenuous bus travel on her cross country hop, Miss Baker contacted Roosevelt Zanders, the Harlem car for rent tycoon, whose clients include Nat King Cole and movie star Paul Douglas and John Wayne.

Wanting to give her the best car in his vast fleet, Zanders personally selected the deluxe job that includes a powder bar, air-conditioning, telephone, writing desk and milk dugs on the floor. In addition to this he also took out an extra \$100,000 insurance policy to cover accidents and theft.

Use of the car until November 11 is costing the Tweedle-Dee girl \$150 daily. She concludes the tour in Key West, Fla., then plays a week at the Palms cafe in Hialeah, Fla. After that, the cast takes off for a month's tour of the Caribbean area, the first time that rock and roll has invaded the islands.



Ardent fans of singer Elvis Presley will soon be able to see their rock 'n' roller in the forthcoming movie, "Love Me Tender." Here, he and actress Debra Paget make a friend on the set of the movie.

Billy Rose, 'Googley Eyes' Writer, Calls Presley's Songs Monstrosities

NEW YORK, Sept. 18 (AP)—Showman Billy Rose charged today that rock 'n' roll music and Elvis Presley's songs are "musical monstrosities" that have replaced Stephen Foster and Eddie Cantor with "a set of untalented twitchers and twisters."

The pint-sized author of such old hits as "Barney Google" and his Goo-Goo-Googley Eyes" and

"I Found A Million Dollar Baby" in the Five and 10-Cent Store" said he had to go to Moscow to hear the fine old melodies of George Gershwin, Irving Berlin and Cole Porter.

Rose publicly frowned on Presley's gyrating style at a congressional investigation of Tin Pan Alley and its relation to broadcasters. A day late in his appearance,

Rose testified with the confidence of a man who has made up to \$60,000 a year in royalties from "That Old Gangster of Mine" and "You Tell Her Because I Stutter."

He appeared as a member of the American Society of Composers, Authors and Publishers to testify against Broadcast Music, Inc., a music licensing organiza-

tion owned by 600 radio stations. The House Antitrust subcommittee on television broadcasting is conducting the hearing to determine whether any laws have been violated in the popular music industry. *Wed. 9-19-56*

Rose, whose "Without a Song" once was a big hit, said he had been left without a song by "rock 'n' roll and other musical monstrosities which are muddying up the airways."

If another Stephen Foster were to turn up on Tin Pan Alley, Rose said, the chances are he never would get a hearing. The men who pick the records to be broadcast might not like "Swanee River" or "Old Black Joe," he said, "and in today's music business, that would be that."

Rose complained that an old standard song such as "Love Me and the World is Mine" has been replaced by "I Beeped When I Shoulda Booped," which could be classed as "obscene junk" on a par with "dirty comic magazines." zines."

"A lovely song like Irving Berlin's 'Always' has been shunted aside for 'Beeboppalula, I Love You,'" Rose said. "It's the current climate on the radio and television which makes Elvis Presley and his animal posturing possible."

Once Al Jolson, Nora Bayes and Eddie Cantor were the "big salesmen of songs," Rose said, adding:

"Today, it's a set of untalented twitchers and twisters whose appeal is largely to the zoot-suiter and juvenile delinquent."

RIOT BRINGS BAN ON ROCK 'N' ROLL

New Orleans, La.
10 Sailors Hurt at Fats Domino Show

NEWPORT, R.I., Sept. 19 (AP)—There will be no more "rock 'n' roll" music at the naval station's enlisted men's club here for at least a month, perhaps never.

Rear Adm. Ralph D. Earle Jr., commanding officer, issued the edict today after inspecting the club wrecked last night during a beer bottle throwing, chair-swinging riot.

Ten sailors were injured and

nine arrested during the riot that developed when someone doused the lights as Negro Fats Domino's band reached a frenzied tempo.

The fight spilled out into public streets and bars while ambulances and Newport and Jamestown police aided by the Shore Patrol responded to the riot call.

Just Excitement
roll" music at the naval station's Adm. Earle said his investigation indicated the only cause of the melee among white and Negro sailors and Marines and their wives and dates was the excitement accompanying the fever-pitched "rock 'n' roll" and the plunging of the dance floor into darkness by an unidentified guest.

Racial factions or friction between sailors and Marines were ruled out as contributing factors by Earle.

Adm. Earle ordered all band engagements cancelled for a month, adding "I wouldn't be surprised if there is no more 'rock 'n' roll' here."

Domino, still riding high with his recording of "My Ba-loo—Blue—Heh—von"—Heaven—said his music had nothing to do with the disorders.

For Paper Cups
"If you want my opinion," Fats said, "I'd say they should not have been serving that beer in all those quart bottles. That provided those fellows with too many weapons. They should have served that beer in paper cups."

The club, located on government property outside the naval base gate, was a mess of broken bottles.

"Hereafter," said the admiral, "all beer will be served in paper cups."

Domino said no member of the band was injured in the fights, but his suitcase with about four hundred dollars in clothing was stolen. During the riot he hid under the piano.

"There are a lot of different kinds of people who go to dances," Fats said, "anyone of them might start trouble. Music itself doesn't make trouble. It's just music."

Rock And Roll Is Nothing New

Says Erskine Hawkins who has written five hits in the over-a-million bracket.

By Ralph Mason

"Rock and Roll music is all right for those who like it, but actually there's nothing new about it—it's been around for years."

This was bandleader Erskine Hawkins speaking.

He went on to tell me that rock and roll, is simply the old rhythm and blues warmed over, except that now it has respectability since the white teenagers have taken it up.

Previously, rhythm and blues were supposed to be "colored" music. It was labeled that way and programmed for a so-called colored market.

IN ESSENCE, musical tastes don't change too much. Louis Armstrong, who by the way is one of Erskine's idols, plays almost the same music today as

he did 20 years ago.

Result — he's more popular than ever before.

"Tippin' In," recorded by the Hawkins band in the late 30's is a favorite with audiences, just as it was when it sold over a million copies. Erskine has had five records in the over-a-million bracket.

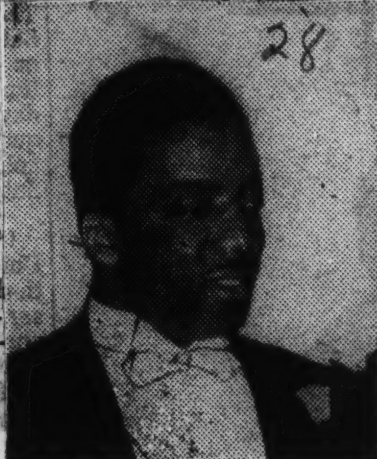
Best known perhaps is "Tuxedo Junction." The others include: "After Hours," often called the national anthem, "Cherry," which was sung by Jimmie Mitchell, now retired from show business and living in suburban New York. The fifth is "Midnight Stroll."

The big upsurge in rock and roll can be traced to the youngsters' desire to express themselves by dancing.

During the 30's and early 40's, big bands were the rage,

and they played music designed for dancing. After World War II, the combos, bop, and progressive music came to the fore.

This was listening music—the "cool" school. No one wanted to dance—they just wanted to listen to the weird harmonies and spectacular riffs and arpeggios. Big bands went into a decline, most of them including the greats Duke Ellington, Benny Goodman, Tommy Dorsey, Earl Hines, and others turned to



In 1938, just after he hit the big time with an engagement at the Savoy Ballroom.

smaller groups in order to make a living.

THEN CAME rock and roll. Its accent is on "the beat." The music was no longer important—only "the beat" counted. Musically, it's all wrong, but the youngsters can dance to it.

In its wake, the big bands polished off their danceable arrangements—the same arrangements they had been playing all the time in most

WHAT'S SO FUNNY — Dolly Lyons breaks up as bossman Erskine Hawkins cracks a quip. She's vocalist with the Hawkins band, hails from Rockville, Md., is 25 years old. So new to show business, she says: "It's still hard to believe that those people in the audience are clapping for me."

instances—and started giving their customers music to dance to.

Erskine Hawkins has revived his big band. The Count Basie aggregation is jumping and swinging. Slowly, the trend is turning away from rock and roll. They're adding music to "the beat."

AFTER MORE than 20 years in the music business, Erskine Hawkins has mellowed and matured along with his music. He doesn't smoke, and relaxes by watching television and reading comic books.

He's devoted to his mother, who lives in Birmingham, Ala., and has three brothers and one sister.

His favorites in the footlights world: His list of alltime greats include, for comedy — Tim Moore, Jackie Mabley, Duff Fletcher, and John Mason.

Among musicians, he thi Louis Armstrong and Duke Ellington are tops.

The future of the r trends: He doesn't know. he keeps both a big band ar a small combo on tap.

The War on Rock 'n' Roll

One of the craziest campaigns launched in this country is the current one against "crazy" music. This is an indirect attack against Negroes, of course, because they invented rock 'n' roll (as they did all other distinctive U. S. music), and because it has so captivated the younger generation of whites that they are breaking down dance floors and gutting night clubs here and abroad.

The White Citizens Council and other professional patriots have joined the hue and cry against this latest craze, not realizing that they are defeating their purpose.

As between rock 'n' roll and jazz, hot, cool or sweet, and the chill austerities of white supremacy, we think the young white Americans will choose the former with all of its implications.



THE KING RETURN: Away from the amusement scene for the past two years, blues singer Wynonie Harris, who lays claim to originating rock and roll singing, signed a new 5-year contract to record for

Atca, a subsidiary of Atlantic; records. Watching him ink his signature to the pact is Herb Abramson, prexy of the disc firm, and Harris' manager, Jimmy Evans.

will be released within two weeks.

I'm King Of Rock, Not Presley, Wynonie Says

NEW YORK — In an angry mood, blues singer Wynonie Harris challenged rock and rock stars such as Elvis Presley, Little Willie John and Pat Boone to the right to call themselves Kings of their trade.

Laying claim to the title of King of the Rock and Rollers, Wynonie said that he originated that style ten years ago and the current crop of shouters are rank imposters. Working only occasion-

ally during the past two years because of pressing business matters that he just disposed of, the blues shouter said he was returning to the battle with his booming voice. Last week he inked a 5 year contract with Atlantic records to turn out tunes on their Atco label. At the signing in the diskery's office, firm president Herb Abramson said that he was rushing Harris into a studio for a ten side session, the first of which

Miss Schuyler featured in Philharmonic concert

Afro-American
Sat. 1-28-56
Baltimore, Md.
BROOKLYN — The management of the Brooklyn Philharmonic Symphony Orchestra announced this week that their concert celebrating American music at the Brooklyn Academy of Music on Feb. 1, will feature Philippa Schuyler, young concert pianist.

Miss Schuyler will perform the Gershwin Concerto in F. The program, which will include Gershwin's "American in Paris" as well as the Concerto in F, and three important works by Aaron Copland, will be directed by Siegfried Landau, conductor of the Philharmonia.

Miss Schuyler, who has been abroad for four months, having a spectacular success, appearing with orchestras there, will return especially for this concert.

THE REV. GRANT S. SHOCKLEY, president of the NAACP in Brooklyn, also announced that in collaboration with the Philharmonia, the NAACP will receive a percentage on all tickets sold through their auspices for this concert, Feb. 1.

Miss Thelma Eastmond will be in charge of the tickets and can be reached through the Brooklyn NAACP office at 474 Sumner Ave.



Abresch
Philippa Schuyler, pianist, soloist on Tuesday with Brooklyn Philharmonia.



SWAPPING SMILES — Philippa Schuyler, one-time child prodigy, and Siegfried Landau, conductor of the Brooklyn Philharmonic Symphony Orchestra, exchange congratulations and smiles following their joint triumph at the Brooklyn Academy of Music last Tuesday night. The artists were acclaimed for their rendition of Gershwin's Concerto in F.

Famed Pianist

Philippa Schuyler Due in SU Concert

BATON ROUGE — Miss Philippa Schuyler, 23, sensational pianist, will appear in concert in the Southern University gymnasium on the Lyceum series, Friday, April 6, at 8:30 P. M. The young pianist has been heralded by music critics and magazines since she was 28 months old. At the age of 14 she appeared as soloist with the New York Philharmonic Symphony Orchestra in Lewisohn Stadium.

When only twenty-eight months, Philippa was interviewed by New York Times writers who revealed that she could read, write and spell hundreds of words. When she was 4, Time magazine discovered that she had composed ten piano compositions. After that time she became a regular winner of music medals from the Music Education League, the City of New York, the National Piano Teachers Guild and the New York Young Peoples Philharmonic Symphony Society.

At the age of 5, she began playing her own works on NBC. At 7, she gave two recitals of them at the New York World's Fair. At 12, she composed a symphonic poem, "Manhattan Nocturne," and the next year a Scherzo, "Rumpelstiltskin." Both received prizes in a young composers' contest sponsored by the Detroit Symphonic Orchestra and both were performed later by major music organizations, including the Detroit, Chicago, San Francisco, Boston and New York Philharmonic orchestras.

Philippa Schuyler is music school speaker

Afro-American
Baltimore, Md.
Sat. 10-20-56
P. 7
NEW YORK — The High School of Music and Art, Manhattan's educational showcase for potential bigtime talent, saw and heard Philippa Schuyler in a music lecture last week.

Lecturing on "Music in Many Countries," Miss Schuyler gave a thumbnail sketch of her experiences on a tour from Alaska to Argentina, from Finland to Ethiopia and the places in between.

Miss Schuyler will appear in her third Town Hall concert at twilight Oct. 21.

1st Schuyler

Afro-American
Sat. 5-4-56
records out

BUENOS AIRES — The largest music store in this city, Celestino Fernandez, put on sale this week eight classic works recorded by the young North American classical pianist, Philippa Schuyler, 23, of Baltimore, Md.

The records include four sonatas by 18th Century Classic Spanish composers, and works by Aaron Copland, Ravel, Gershwin and Miss Schuyler herself.

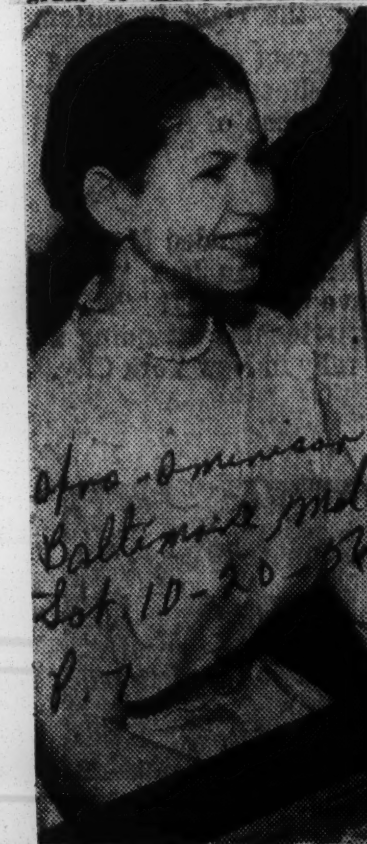
Two long playing records of Bach and Beethoven performed by Miss Schuyler, will be issued the first of June.

They were produced by Discos Odeon, the largest record company in South America which is associated with Angel Records in Europe and Decca in the U.S.



TOWNS HALL RECITAL.

— Philippa Schuyler, who made a 20,000-mile concert tour of Europe, Asia and Africa last season, will make her fall debut in a piano recital at Town Hall Sunday, Oct. 21. She will render a program of the classics.



TO TOWN HALL — Philippa Schuyler whose 20,000-mile concert tour of Europe, Asia, and Africa was one of the highlights of last season, will make her fall debut in a piano recital at Town Hall (NYC) Sunday.



PHILLIPA SCHUYLER was one of the entertainers at the party staged by California Gov. Knight in San Francisco dur-

ing Republican National convention recently. Philippa had just returned from a lengthy tour abroad.

Philippa Schuyler *an American* captivates Dutch

Sat 12-1-56
THE HAGUE, Holland — Philippa Schuyler, the young American pianist, appeared at Pulch Hall before a packed house of notables. The following morning the New Hague Courant wrote:

"Philippa Schuyler is a formidable pianist. She is a perfect master of her instrument. Her program of modern, classic and romantic music revealed an enormous virtuosity and an exceptional wealth of nuance."
Bedimare, M.D.
The sonata by Charles Griffes was ravishingly interpreted by her. Her group of Spanish works were gay, rhythmic and sparkling. Her Schubert was luminously beautiful."

P 7
SINCE her arrival in Holland, in early November, Miss Schuyler has performed in Amsterdam both on television and radio, and she gave recitals based on the works of North and South American com-

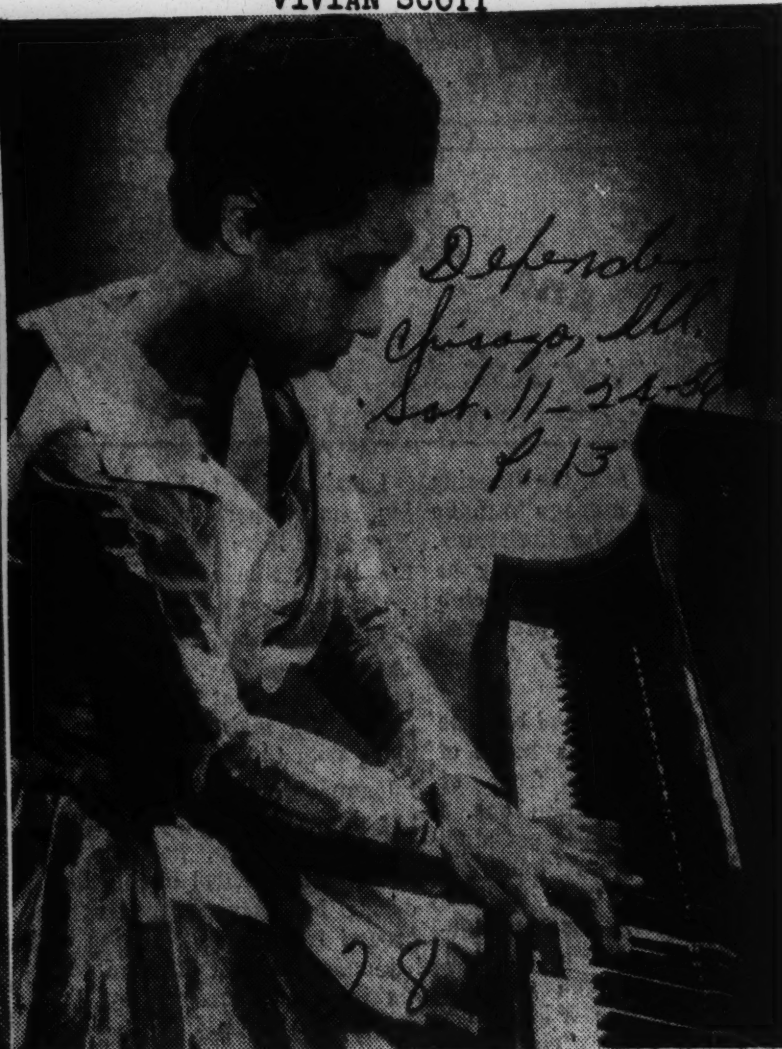
posers. On Nov. 13, she performed in Meppel with sensational success. The Meppel Courant said on Nov. 14:

"This colored American pianist, 23, with the name of Dutch colonists, is a musician of majestic allure. She won her audience with a fabulous technique coupled with an almost limitless musical feeling."

"In her Gershwin, each note was of the greatest intensity. To hear its melodic, rhythmic and dynamic relations was a thrilling experience. She closed with the third Scherzo of Chopin."

"This work is like the passionate voice of Poland today, imprisoned and calling for help. 'God, where art Thou?' This suffering Philippa Schuyler interpreted with devoutness. Understandable that the audience stood and bowed three times to her as flowers were presented."

Miss Schuyler leaves for England in a few days where she will appear at Wigmore Hall on Dec. 2.



Vivian Scott To Appear In Recital Here Tonight

Atlanta music lovers are all alive with interest in the coming of the brilliant young pianist, Vivian Scott, who appears tonight, December 2, 8, O'clock at Atlanta's First Congregational Church, Houston Street at Courtland, N. E. the Rev. H. C. McEwen, Pastor.

Miss Scott comes in the interest of the Atlanta University Alumni Association. Mrs. Josephine Dibble Murphy, President. The artist is not only a person whose performance at the piano has drawn much favorable comment from the country's renowned music critics, but

TALENTED VIVIAN SCOTT, a keyboard virtuoso, will make guest appearance December 2 at Atlanta university. The gifted musician was trained at Howard, Juillard, and in Europe. A recipient of many awards, including the Jugg,

John Hay Whitney, Carl Friedberg and many others, she has made a successful Town Hall and NBC symphony appearance. Following that, she will be heard in Washington, December 16.

in her brilliant renditions it will agree with the critic of the New York Times, who said, "Miss Scott has temperament, and brings quality to the pieces she is playing. This was an extremely interesting recital. Miss Scott has the stuff of which pianists are made. Here is a career that will be watched with interest."

the program she offers will delight all interested groups.

Beginning with selections from the masters, both of the past and the present, she proceeds with compositions from Schumann, Debussy, Mompoo and Albeniz, and concludes her performance with Three Etudes from Opus 10, by Chopin.

To listen to such composition not only takes mature minds off "treasons, stratagems and spoils," but it stands as a great harmonious influence in shaping the future of the mind yet to be developed.

When Atlanta hears Miss Scott

28 1956

WILLIAM GRANT STILL

Symphony to play Grant Still work

Julius P. 17
In observance of Negro History Week, the Southland Jewish Organization will sponsor a concert by the Los Angeles Community Symphony orchestra next Sunday evening, Feb. 12, at West Hollywood auditorium, 647 N. St. Vincente blvd., with William Van den Burg conducting the 60-member interracial ensemble.

Los Angeles
In addition to Anton Dvorak's "New World Symphony", Mozart's "Concerto for French Horn", and Eugene de Bozza's "Concertino for Bassoon and Orchestra", the program will feature "Archaic Ritual" by Negro composer William Grant Still. *Feb. 2-3-56*

Since the early twenties, when he was awarded the Harmon award and the Rosenwald and Guggenheim fellowships, Still has acquired an international reputation as composer of numerous symphonies, ballets, operas and cantatas which are programmed by major symphony orchestras the world over.

Admission to the concert is free.

STYLISTS IN JAZZ

SINGER

Sun. 4-15-56
Old and New Singers

In Recent Releases

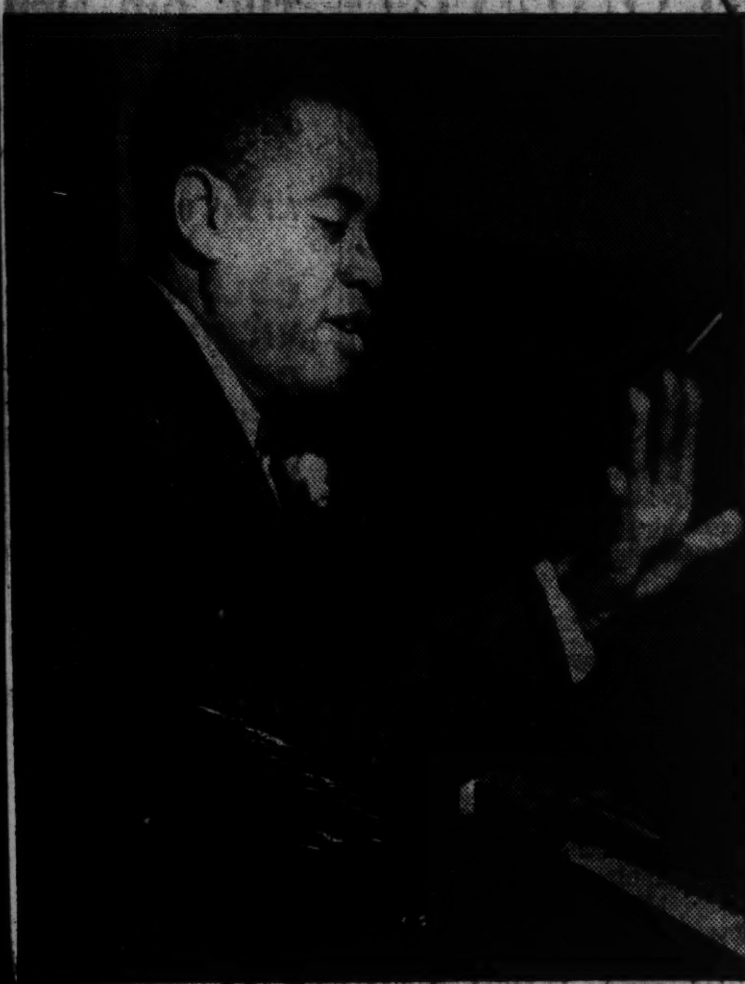
New York
By JOHN S. WILSON

IN the field of popular singing, where craft, guile and a sense for phrasing usually count for more than special vocal development, the passage of time does not necessarily diminish a singer's abilities. In some cases, the added experience, the widened perspective make for a more effective artist. When Maxine Sullivan created a special niche for herself in the late Nineteen Thirties with her swinging versions of folksongs, her manner was cool, bland and, in the long run, a little monotonous. Today the blandness has disappeared from her voice, replaced by a slight, becoming huskiness that gives her singing on Maxine Sullivan—1956 (Period) an intriguing and relaxed quality. Half of this disk is devoted to her old specialty, the swung folksong, including the inevitable Loch Lomond, but this trick has worn thin, particularly after twenty years.

It is the other half of her program, made up of popular songs, that reveals the great merits of the latter-day Miss Sullivan. Her singing of I'm Coming Virginia, When Your Lover Has Gone and even so overdone a selection as St. Louis Blues is moving, unforced and marked by a subtle rhythmic sense. On several of the numbers she is accompanied by an excellent group that captures some of the feeling of the John Kirby band which set the pattern for the proper Sullivan background. Two one-time Kirbyites, Charlie Shavers and Buster Bailey, are included in this ensemble.



Maxine Sullivan heard in an LP disk of popular songs.



Art Tatum, who records for Jazztone Society, one of the small-order record clubs which have recently sprung up.

Performed Here

Art & Linda Tatum
Art Tatum,
Washington, D.C.
Jazz Pianist,
June 11-16-34
Dead at 46
28 X 2-B

Art Tatum, universally regarded as one of the greatest jazz pianists, died of a kidney ailment yesterday in Los Angeles. He was 46.

Mr. Tatum's dazzling technique surpassed that of any other jazz pianist. His playing abounded in impeccably executed runs and ingenious melodic and



Mr. Tatum

admiration of other musicians that was to continue until his death.

He worked for many years as a solo pianist, but for about 10 years he had been playing with a trio.

Late Pianist Considered Genius

Courier Apr. 11-17-56

Top Artists Call Tatum Greatest

Pittsburgh, Pa.
 By EVELYN CUNNINGHAM

NEW YORK — Many people considered Art Tatum the greatest living pianist. While he was alive, this used to embarrass him. "That's an awful lot to live up to," he would say.

Now that he has gone, many more people are saying with more conviction than ever before that he was in truth the greatest pianist in the world. Because now they don't have to face his embarrassment.



(Art Tatum)

Duke Ellington was tremendously saddened by his death. "I've always maintained that he was the greatest pianist of them all. Fortunately, his artistry and musicianship are on record for all the world to hear. And the world will acknowledge that he is the greatest."

Composer-arranger Phil Moore considered Tatum a genius. "Now everyone will recognize him as the genius that he's always been. The public will start to realize that this man was the greatest pianist, technically and harmonically, of all time. He was also the greatest improviser of our time." Mr. Moore termed Tatum's style "pure" piano.

PIANIST BOBBY Short whose European triumphs are being echoed here felt that Tatum had "the most pronounced effect on jazz pianists than any one in the world. He was probably the first jazz pianist who made long hair musicians sit up and take notice."

Despite a popular notion that

ART TATUM

Tatum played "by ear," he was a stormy advocate of accuracy in musicianship and he spoke regretfully of musicians who did not read scores. He himself started violin lessons at an early age in Toledo, Ohio, and subsequently switched to piano.

MOVING ALONG in the show world he soon gained the respect and awe of other musicians. His friendship with Fats Waller led to a number of jam sessions with Waller at the organ and Tatum at the piano. Unfortunately, none of these sessions were recorded.

He formed his own trio in 1942. It was composed of Tiny Grimes with a six-string electric guitar; Slam Stewart, bass player, and Art. This group made history in New York's 52nd St.

Highly regarded by classical pianists, Tatum, too, had a healthy respect for them. He used to say that his favorite classical pianists were "Horowitz, Horowitz, Horowitz."

Fellow jazzmen eulogize Tatum for Down Beat mag

Afro-American Sat. 12.15-56
Baltimore, Md.
 NEW YORK — Stars of the jazz world were high in their tributes to Art Tatum following the great pianist's sudden death in Los Angeles recently.

In compliance with a request from Down Beat magazine a number of Tatum's colleagues wrote or wired their messages, showing the regard in which he was held by them. Some follow:

ART BLAKEY: "He was the greatest pianist that ever lived. I've known Art Tatum all my life and loved him as a musician and as a human being. Just can't understand why God is taking so many away from us."

HAMPTON HAWES: "A loss

like this won't be realized by most people for a long time, maybe for another generation. A genius like that comes along perhaps once in many lifetimes. With Bird and now Tatum gone there aren't many more truly great ones left. My only regret is that I didn't get a chance to know him better while he lived.

MARTY PAICH: "It was a bitter coincidence that we lost two of the world's greatest pianists in one week: Walter Gieseking and Art Tatum."

RUSS FREEMAN: "No one could ever take this man's place. All of us owe him so very, very much."

PETE JOLLY: "Here was a

man who was the Bird of the piano. He deserves a public tribute. There are lots of jazz piano players, but Tatum was a pianist."

RED CALLENDER: "The greatest compliment of my life was to be picked to play with Art Tatum whenever he came to Los Angeles. His piano chair will never be filled — not in our time. I'm grateful to God for the privilege of knowing him for 20 years and of playing by his side."

OSCAR PETERSON: "We opened in Hollywood the night he died; it was the saddest opening night of my life. One of my chief regrets is that, according to our modern standards of listening and appreciation, it is only now that he's dead will Art Tatum fully receive the complete appreciation that should have been his in life."



APPEARS HERE—Lois Towles, a native of Texarkana, and now nationally recognized concert pianist, will appear in a recital at Wesley Chapel church at 4 p. m. Sunday, March 25th. Miss Towles is being sponsored by the Pan-Hellenic council of Philander Smith college, as one of its major cultural presentation for the current school year.

The versatile young artist has studied

under Artur Rubinstein, world famous pianist, and with Marcel Ciampi, the first professor of piano at the Paris Conservatory of Music. She holds two masters degrees in music from the University of Iowa and has qualified for the Ph. D. in the field. She has made extensive appearances in Europe and this county, and the critics acclaim her "A striking pianist of rare ability . . . technical capacity . . . and

definite expressive ideas."

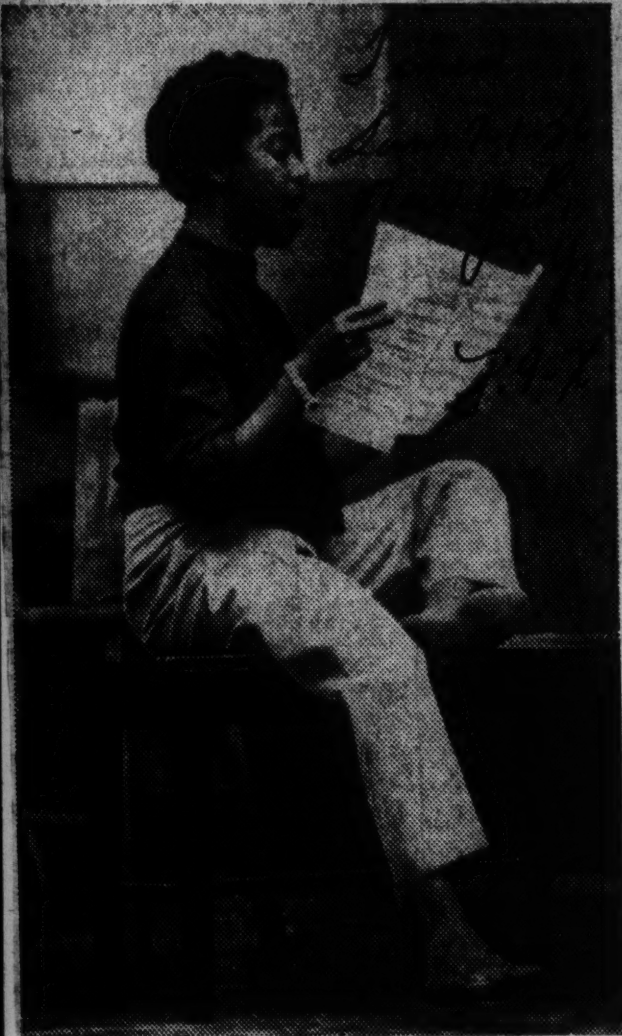
Prior to making her debut as a concert pianist, Miss Towles was professor of piano at Fisk university.



LOIS TOWLES, brilliant concert pianist is shown arriving in San Francisco for concert at Fresno State College. Miss

Towles is on her annual tour of the college campus circuit for summer-session engagements.

NEWCOMERS TO NEWPORT'S AMERICAN JAZZ FESTIVAL



Sarah Vaughan fights Jim Crow in Bermuda

John - America Baltimore Md.
Sat 8-11-56
 HAMILTON, Bermuda — Singer Sarah Vaughan struck a blow for democracy in this British island when she refused to appear at a jim-crow concert, thereby aiding natives in their fight to break down segregation barriers in all public places.

The famed U.S. jazz and ballad singer has been playing a series of Caribbean concerts for Kingston promoter Stephen Hill and arrived here Wednesday to play for two days.

At the airport she was told by a group of colored leaders that they didn't feel good about the manner in which the concerts had been set up.

SHE THEN learned that Hill had scheduled two concerts for her the next day at white-owned Harmony Hall, a resort hotel that discourages colored trade.

She was to sing for colored on the hotel's lawn and that evening give an all-white audience show in the ballroom.

She vehemently objected to this arrangement and so informed Hill. Her determination and the possibility that she might quit the tour and fly home to the States led him to quickly insert ads in the morning newspapers saying there would only be one show to which everyone was invited.

THIS SOMEWHAT cooled off the native's bitter feelings, but after a conference, they decided not to patronize the affair altogether, although they sent a note to Miss Vaughan thanking her for her forthright stand.

Their spokesman said that they took this course of action because to patronize Harmony Hall one night and be barred the next still didn't help their cause.



SARAH VAUGHN

Singer Sarah Vaughan and Jazz Messengers will be heard for the first time in the Rhode Island

city's annual event which begins Thursday night. The festival, which ends next Saturday, will be held this year at Freebody Park.

refuses Segregated Audience

Sarah Wins Over Bermuda Jim Crow

Sumner Pittsburgh, Pa.
Sat 8-11-56
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Singer Sarah Vaughan struck a blow for democracy on this British island when she refused to appear at a jim-crow concert, thereby aiding natives in their fight to break down segregation barriers in all public places.

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certs had been set up. She then learned that promoter Hill had scheduled two concerts for her the next day at white-owned Harmony Hill, a resort hotel that discourages Negro trade. She was to sing for Negroes on the hotel's lawn and that evening give an all-white

audience show in the ballroom. MISS VAUGHAN vehemently objected to this arrangement and informed Hill that it didn't meet with her approval. Her determination and the possibility that she might quit the tour and fly home to the States led Hill to quickly insert ads in the morning newspapers saying there would only be one show to which everyone was invited.

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Agrees To Sing After Change In Admission Plan

Dependence
Chicago, Ill.
Sat. 8-11-36
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AT AIRPORT

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BITTER FEELING

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Miss Vaughan told friends she wholeheartedly endorsed their aims to achieve complete integration on this British-owned possession, located three flying hours from New York and dependent upon American tourist trade.

Since the neighboring island of Nassau lowered all racial barriers early this year, Bermudians of color have stepped up their demands for the same display of democracy here.

Vaughan Jumps

Advertiser
From \$50

To \$5000
Advertiser
Per Week
Sat. 11-11-36

HOLLYWOOD — (ANP) — Currently appearing at the swankiest night spot in movie-land, Sarah Vaughan vividly recalls the time she played here nine years ago when she was paid \$50.

Now drawing down a \$5,000 weekly fee at the world-famous Mocambo, Sarah first sang here with an intermission ork in 1947.

SHE USED to stand backstage and watch the stars crowd into the dressing room of the headline attraction and vowed that she would occupy that room with her name written on the door.

Top Hollywood names now stand in line nightly to get ringside tables from which they applaud Sarah's flawless talent.

She's already been inked for a return engagement next spring.



28
 GEORGE WALKER
 . plays for degree
 Democrat
 Candidate for Doctor's
 Degree in Recital
 N.Y.
 GEORGE WALKER, pianist
 candidate for the degree of
 doctor of musical arts and the
 Artist's Diploma at the East-
 man School of Music, will give
 a recital Tuesday evening at
 8:15 in Kilbourn Hall. His re-
 citals during his student days
 have invariably been outstand-
 ing for technical assurance and
 program content. He is a stu-
 dent of Jose Echaniz. The pro-
 gram:

Pianist For Daily World Town Hall

Jul 10-20-56

BROOKLYN, N. Y.—Mercedes Walker, pianist, will be presented at Town Hall in a recital of classical works on Sunday evening, Oct. 22, 1956, at 8:30 o'clock. Her program will include compositions from Bach, Brahms, Liszt and Chopin. This will be Miss Walker's first New York appearance since her recital at the Carl Fischer Hall in November, 1954.

Atlanta Ga. P.M.
The young artist has studied piano at Northeastern University and the Chicago Music College, and holds the Bachelor of Music and Master of Music degrees from the latter institution. She has done additional study at the New York College of Music School. Among her private teachers have been Dr. Rudolph Ganz, Mollie Margolies, and the late Ferdinand Dunkley. Presently she is a student of Prof. Angela Weschler of New York City, and organist at the Janes Methodist Church here.

Gospel Singer Clara Ward

Dependent P. 15 Chicago, Ill.

Inks 4 G Apollo Contract

sch. 3-3-59

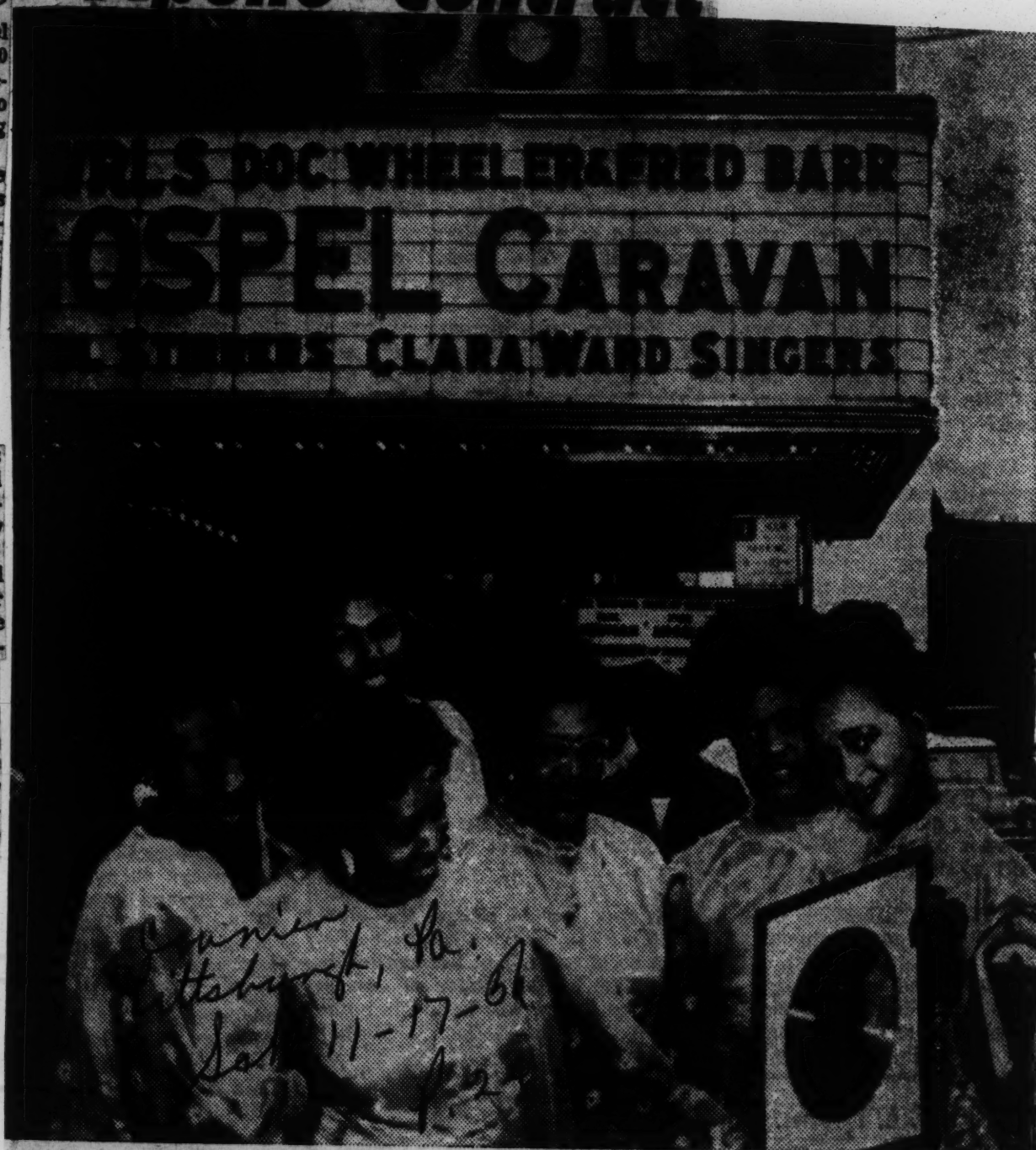
NEW YORK — Famous gospel singer Clara Ward signed a \$4,000 contract to headline the all-religious show at Harlem's Apollo theatre for one week beginning March 23.

This will mark the first theatre date for the widely traveled Miss Ward the winner of over 50 favorite religious singer polls. Under the terms of her contract the Ward singers, who appear with her on all dates, will be paid \$2,000 separately by Frank Schiffman, Apollo manager.

Before she agreed to the engagement, Miss Ward and her mother, Mrs. Gertrude Ward, discussed it with several ministers and civic leaders. Criticism had been leveled at the Apollo management for having such a show there four months ago.

They were advised that gospel singing needed to reach a wider audience as it would contribute toward helping people to better understand God. Apollo audiences usually get a heavy diet of rock and roll outfits and the dignified Ward group will be a definite contract.

Currently on a southern tour, the Ward group is cutting short their engagement to return to Philadelphia to prepare for their Apollo debut.



Ward Singers Score—

The famous Ward Singers were presented a gold record for selling over a million copies of their gospel recording, "Surely God Is Able." Leader Clara Ward holds the rec-

ord in front of New York's Apollo Theatre in New York where the group sang before an SRO crowd. The singers have won the Courier theatrical poll as the nation's top gospel singing group for five straight years.

Warfield Will Tour Africa

NEW YORK, Feb. 27—William Warfield, baritone, will make a concert tour of the Near East and Africa from August through December. *Advocate*

The tour is being arranged in cooperation with the International Exchange Program of the American National Theatre and Academy. *P. I. Jackson*

Mr. Warfield will visit several countries that have never heard a major musical artist. Among the countries to be included in the tour are Ethiopia, Liberia, Belgian and French territories in West and Central Africa, Egypt and other Near East states, and Israel.

Mr. Warfield will also give concerts in major cities in Western European countries.

Warfield thrills on Phone Hour

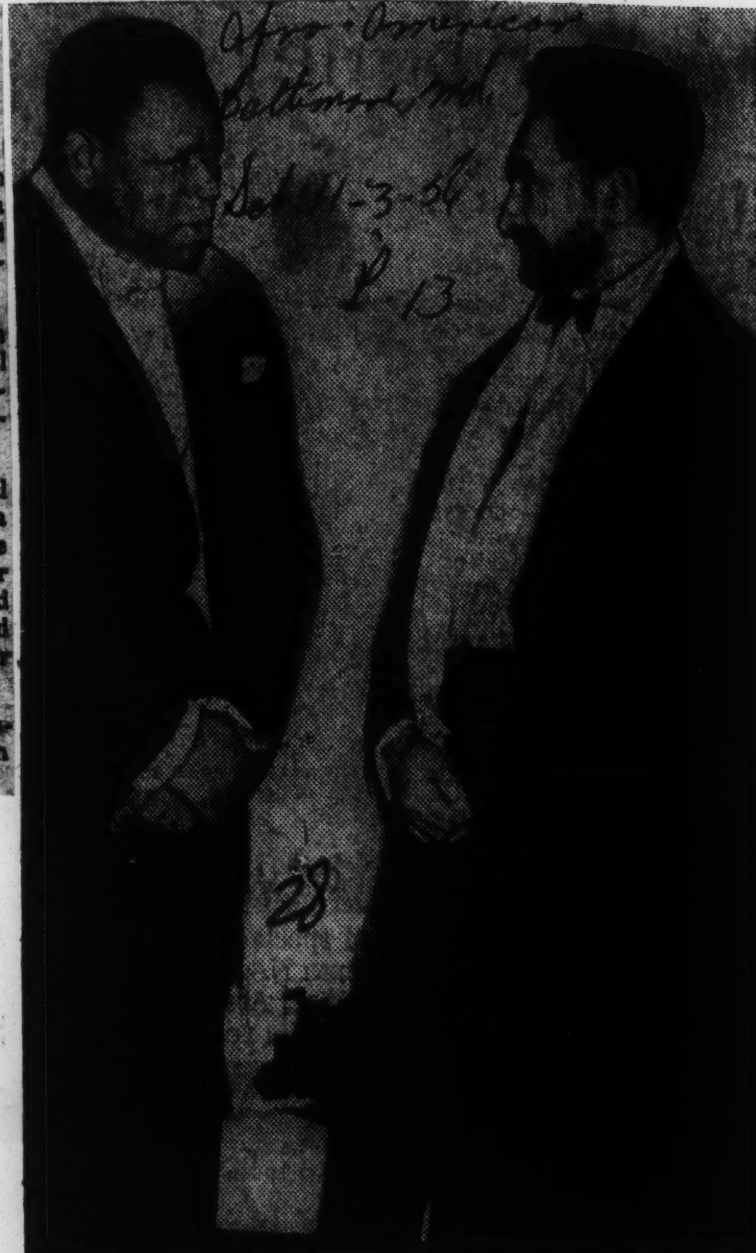
NEW YORK (AP) — Baritone William Warfield returned as guest soloist on the radio Telephone Hour Monday, Burleigh's arrangement of "Wade in the Water" and Hall Johnson's arrangement of the baptismal spiritual, "Honor, Honor," were his chief offerings. *28-36*

Warfield also sang "The Lord Worketh Wonders" from Handel's oratorio "Judas Maccabeus" and the aria "Il Lacerate Spirito" from Verdi's "Simon Boccanegra."

Donald Voorhees conducted the Bell Telephone Orchestra in Moussergsky's "Great Gate at Kiev," from suite "Pictures at an Exhibition"; Liadoff's "Baba Yaga" and Robert Schumann's "Evening Song."



Okla. City, Okla.
CHOIR CONCERT GUEST ARTIST—William Warfield, baritone who comes as guest artist with the eleventh annual Interdenominational Choir concert in Municipal Auditorium, Sunday, Feb. 26 at 8 p. m., has moved critics the world over, usually conservative in use of superlatives, to unanimous acclaim. "The greatest singer produced by this generation;" "his singing is a miracle;" "a sturdy man with a God-fearing voice," are among the glowing comments. In approximately five years, this Arkansas native has scaled the heights. Telling her 300-voice choir about one triumph after another for Warfield, Director Evelyn Pittman said at last Sunday's dress rehearsal, "I'm proud of everyone of you. I hope and pray some day one of you will return as guest artist with this choir, armed with world fame such as has come to this Arkansas boy, William Warfield. Some of you have what it takes."



ROYAL GREETING — Emperor Haile Selassie is here seen chatting with William Warfield in the Royal box in Addis Ababa theatre during an intermission of the American baritone's concert in the Ethiopian capital.

Nigerian kids pay 'fortune' to hear Warfield

Afro American
By William Worthy P. 6

LAGOS, Nigeria—A week before the arrival here of baritone William Warfield, I was stopped on Broad Street by an excited Nigerian boy 9-13-36.

"Are you Mr. Warfield?" he asked, in happy anticipation.

Himself barefooted, he was typical of those of his age who turned out later for the special concert for youth given by the singer at King's College auditorium. Everyone in the hall rose when the Obe Adele, the traditional tribal ruler of Lagos entered, attended by several sub-chiefs.

But the majority of the small fry audience was by no means elegantly attired, as was the Obe Adele, bedecked in his splendid Yurabu robes. Bare feet that beat to the music were common throughout the auditorium.

The two shillings (28) cents which the local sponsoring committee had to charge represented a real sacrifice for most of the youngsters. Since a driver-mechanic in Lagos may earn no more than 10 shillings and an agricultural laborer is well paid if he makes five shillings a day, 28 cents even for an adult is a good chunk of one's daily bread.

FOR CHILDREN on the primary or grammar-school level, who pick up a few pence hunting taxis for foreigners or selling newspapers, two shillings is considerable wealth.

The publicity for the concert, said to be the first in the history of Lagos designed especially for youth, had caught their fancy, and somehow they managed to scrape together the admission price.

And they showed their appreciation—not only at the end of each number, but even during the singing. Uninhibited, unsophisticated, they expressed their satisfaction with great rumbles of pleasure and delighted laughter as Mr. Warfield made merry with carefully selected German and French humorous songs.

On several occasions, as he descended tone by tone to a very low note, the youngsters went down, down, down with him and exploded into happy roars when he "made" it.

They'd never heard anything like it, and their unconventional way of manifesting their approval seemed to bring out the very best of Mr. Warfield's artistry.



WILLIAM WARFIELD

AT THE END of the scheduled numbers there came a touching scene. For most of the audience this was the first time inside a concert hall. They had liked what they had heard, they wanted more, but they knew of no way to ask for more.

Our custom of applauding for encores was unknown to these musical initiates, so they just remained in their seats, enthralled, obviously hoping for some miracle which would prolong the evening's fare.

Backstage, Mr. Warfield sensed the mood of his listeners, took the initiative, and strode back to the platform to announce encores from "Porgy and Bess" and "Ole Man River." The house came down; the prestige of the American State Department, which is underwriting Mr. Warfield's expenses but not his fees, soared.

This, in the true sense of the term, was cultural exchange.

AT A subsequent interview Mr. Warfield's enthusiasm and unassuming manner were much in evidence as he told how he felt about Africa.

"I have always thought of myself as a product of freedom," he said. "I grew up and became integrated into a white country. But when I came here I expected an exhilarating feeling—a new and beautiful experience. I went to see the Secretary of State in Liberia. He was a black man. I said to myself, this is what could be done.

"My memories are far too many, but all of them pleasant. The warmth is what gets me. The extreme intelligence everywhere. A kind of complete know-how, an awareness of the world.

"Not local or narrow, and there is progress and a vision of progress. A definite goal to which you are all tending."

Emperor Haile Selassie *Afro American* thrilled by Warfield voice

Baltimore, Md.
Sat. 11-3-56
By CHATWOOD HALL

ADDIS ABABA, Ethiopia — With Emperor Haile Selassie and his Empress in the Royal Box, William Warfield sang his way into the hearts of a packed house at the local theater in his concert here last week.

Mr. Warfield has just concluded a highly successful concert tour of West, Central and East Africa as a "cultural Ambassador" under the sponsorship of the U.S. State Department. His piano accompanist is Dr. Otto Herz.

SINGING in six languages—Italian, German, English, Latin, Hebrew and French — Mr. Warfield's repertoire included classical, old American and American spirituals.

The music critic of the local English-language Ethiopian Herald, Dr. Edith Lord, wrote that "Mr. Warfield gave to Addis Ababa a musical demonstration of versatility rarely heard here. The singer produced pure tenor tones in some renditions, pure basso notes in others. He skipped delightfully from the deeply religious to the delightfully gay and humorous.

"He has perfect control of the dynamics of song. He, with Dr. Herz performing ably at the piano, blended their skills toward a musical oneness that gave music-lovers here a rare treat."

TO THIS, the Herald editor added: "Mr. Warfield demonstrated convincingly that he is not only a master of the art of song, but that he has magnificent stage bearing, dramatic theatrical power and has made his voice a tool that he masters and controls with great virtuosity."

It was evident that the inten-

sity of the ovation given Mr. Warfield following the last number on his program that the audience was determined on one last purpose—to compel Mr. Warfield to sing "Ole Man River," the great baritone complied; his reward was a tremendous ovation.

EMPEROR SELASSIE twice commanded that Mr. Warfield come to the Royal box during intermissions. Here, with Dr. Herz, Mr. Warfield was congratulated by the Emperor, who presented him and Dr. Herz with gold medallion mementos. The American Ambassador, Dr. Joseph Simonson, introduced the singer and his accompanist to the Emperor.

A big build-up was given Mr. Warfield long before his arrival by the United States Information Service. Huge posters covered walls all over the city and announcements were made over the radio and in the press.

The American Ambassador and Mrs. Simonson gave a big reception for Mr. Warfield and Dr. Herz at the Embassy residence on the day of their arrival from Nairobi, Kenya, where a few days previously Mr. Warfield scored a great success.

American Baritone Gives *Daily World* Outstanding Performance

Atlanta, Ga.
LAGOS, Nigeria — (ANP) — Arkansas born baritone singer William Warfield stormed Nigeria last week when he gave the second of his performances in the country in the school hall of King's college, Race course road, Lagos.

The hall, which has a seating capacity of about eight hundred, was packed. Prominent among those who watched the two hour performance was the governor general of Nigeria, Sir James Robertson and four federal ministers.

Many who could not get reserved tickets to go into the hall gathered round the windows to have a peep at one of the world's greatest baritone singers.

Warfield sang many pieces from the classical works of Mozart and Handel to Negro spirituals.

The highlight of the performance was reached when Dr. Otto Herz, piano accompanist to Warfield, introduced the old Negro spiritual "Ride on, King Jesus," arranged by Hall Johnson. In a rich vibrating baritone voice, Warfield carried the whole crowd away and many people tapped with their feet on the floor of the hall. When he finished the piece, cheers resounded from the crowd that was being controlled by the police outside the hall.

Warfield was later presented a Nigerian costume which he said he would always be proud to show his friends.

After the performance, Warfield was the guest at a cocktail party arranged by Miss Ayo Vaughn, a nursing sister attached to the general hospital, Lagos. There he was presented to the chairman of the Lagos Town Council, Mr. Adeyemi

Lawson and also introduced to 80 other guests

In a brochure program published in connection with the visit of Warfield, He was described as one who "comes to us as a worthy representative of the opportunities that exist in all free societies for persons of ability, who are willing to pay the price for success.

Warfield left Lagos the next morning for Ibadan in the Western Region of Nigeria, where he will be having another performance.

At the end of his Nigerian tour, Warfield hopes to visit the Belgian Congo.



HIT IN ENGLAND—Josh White, American singer, has made a big hit with audiences in Great Britain. Taking time out from his performances, White strums his instrument outside the studios of the British Broadcasting Corporation.

Josh White Is Liked Abroad
Defender P. 18
Sat. 4-12-56
 Josh White, currently in Europe is one of the best liked American artists on that side of the ocean. Josh's handling of folk song, his unique way of presenting his numbers have made material for critics and patrons alike in Europe.

Camilla Williams Stars At Grant Park Program

CHICAGO (ANP) — Camilla Williams and Lawrence Winters were the principals in symphonic production of "Porgy and Bess" here Saturday and Sunday night as a feature with the Grant Park Symphony Orchestra, the first time in Chicago that the Gershwin Family has permitted the concert presentation to be given.

The program was "George Gershwin Night."

Herman Godes, the brilliant young Latvian pianist, performed "Rhapsody in Blue" for piano and orchestra.

Walter L. Larsen, managing director of the Grant Park Concerts, Chicago's "Under The Stars" feature, presented the Imperial Opera Chorus, directed by Gertrude Smith Jackson as the choral ensemble for the occasion.

This sterling Chicago singing group of 30 trained voices won plaudits as they supported the brilliant performances of Mr. Winters and Miss Camilla Williams.

SINGING THE ROLE of "Bess" at Grant Park concerts Saturday and Sunday, July 28-29, will be Camilla Williams, internationally famous soprano and star of the Vienna State Opera company. Miss Williams

makes her third appearance at Grant Park when she is joined by Lawrence Winters, who sings the role of "Porgy" in Gershwin's folk opera. The Imperial Opera Company chorus will sing choruses from the opera.

Camilla Williams, Lawrence Winters 'Gershwin Night'

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Philadelphia ~~baritone~~ Richard Wilson (right) chats with Dennis James, emcee of ABC's "Chance of a Lifetime," on which he will make his third appearance Saturday (10 P. M., Channel 6). So far, Wilson has won \$2000 and a Las Vegas night club job.

Winters to sing with *Afro-American, Baltimore, Md.* German opera for year

Set 10-13-56
NEW YORK—Lawrence Winters, baritone, of the New York



LAWRENCE WINTERS

City Opera Company, flew to Germany last week from New York International Airport.

Winters will remain in Germany for one year to sing with the Hamburg Staats Opera. He'll appear in the "Flying Dutchman," "Masked Ball," "Aida" and "Salome" among others.

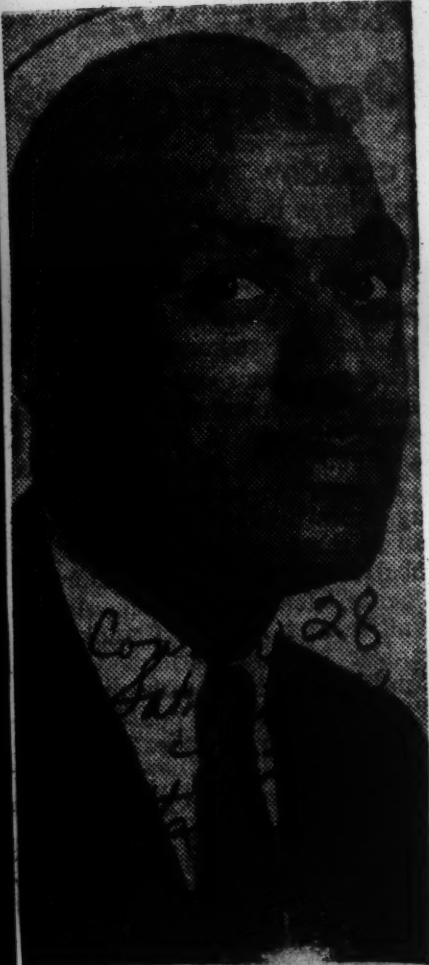
In the Spring of 1957, he'll go before the cameras in Germany (Berlin), to appear in a movie entitled, "Last Song."

FORUM SERIES TO OPEN

ATLANTA, Ga.—Dr. Robert G. Armstrong of the department of sociology and anthropology at Atlanta University was the opening speaker on the arts and sciences forum series at Atlanta University, Tuesday. He spoke on "Law and Social Relations."

28 1956

KELLY WYATT



DIRECTOR — Kelley Wyatt, musical director of the Three-penny Opera at the Theatre de Lys in New York, is the only Negro conductor for any current musical. Wyatt also directed the musicals "Carmen Jones" and "Finian's Rainbow" on tour.